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BY GEORGE LE WARRE







Volume 6. No. 1
April 1991
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Dear Readers

We're celebrating our fifth birthday with an extra special issue with fresh features, extra prizes and a money-saving offer.

George le Warré joins us to write in depth about Passap machines in Duomatic Update and the Superba 9000 system in Singer Special. We also introduce a new regular spot for the children - Kids' Korner - masterminded by Bob Daw (alias Bob's yer Uncle). Lots of fun and each month a prize to win with a second prize this month for choosing a name for our new doll, Miss MKM.

Prizes too for the adults - five this month to mark our five years of publication - and a wonderful chance to buy Ann Kite's videos at bargain prices for a limited period.

I hope you'll enjoy our birthday. We'd like to thank you, our readers, for your help and support throughout the five years. Your letters of praise and criticism have helped us to improve MKM and we hope you will agree that we are going from strength to strength. We have had a lot of fun and made a lot of friends - here's to the next five years!

Ann

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NEWS LINE

**Fax or 'phone
0386 833489
your direct line to
our News Editor**



Keni Freeman

We have good news for Knitmaster owners! We can reassure you that your machine still has all the service and back-up facilities you have come to expect – but under a new name. The Japanese manufacturers of Silver Reed machines, Silver Seiko Limited, who used to supply Knitmaster in this country, have appointed Silver Knitting Machines Limited to be the sole distributor for the United Kingdom and Eire of the Silver Reed range. Silver will not be discontinuing

any of the machines or accessories that were marketed under the Knitmaster name, instead the name will simply change from Knitmaster to Silver Reed on all future products. The full range of Silver Reed machines, accessories and spare parts will be available through Silver, so if you possess a Knitmaster, in future the name to look for regarding parts and accessories will be Silver Reed.

Silver will be marketing their products through selected dealers in the United Kingdom and Eire and will be providing full back up for their equipment, this includes factory guarantees. So, when purchasing a Silver Reed product from a dealer, the factory guarantee rather than just the dealer guarantee comes with your product.

Further to all this, Spring will see the launch from Silver of two new machines, both part of the modular electronic range that was first introduced by Knitmaster. The first is the SK840, a standard gauge electronic machine, whilst the second, the SK860, is a 6.5mm DK knitting machine. Both of these machines will operate with the EC1 Control Box, as at present does the SK890 chunky machine, also part of the modular electronic knitting system from Silver Reed. These two new machines will be with your local Silver Reed stockists as from the end of March. Look out, too, for new products in the Autumn.

For further details about your local Silver Reed stockist telephone Silver on 081-646 2244.



ABBREVIATIONS

alt = alternately
beg = beginning
ch = chain
cm = centimetres
cont = continuing
dc = double crochet
dec = decrease(ing)
foll = following
g = grams
HP = holding position
in = inch(es)
inc = increase(ing)
K = knit
mm = millimetres
MT = main tension
MT-1, MT-2, MT-3 = one, two, three full sizes tighter than main tension
MT+1, MT+2, MT+3 = one, two, three full sizes looser than main tension
MY = main yarn
N(s) = needle(s)
NWP = non working position
P = purl
patt = pattern
RC = row counter
rem = remaining
rep = repeat
ss = stitch size
st(s) = stitch(es)
st st = stocking stitch
tog = together
UWP = upper working position
WP = working position
WY = waste yarn

YARNS

For those of you who, like me, first learnt at school about Merino wool, then you might be surprised to hear that this wool is now used in the manufacture of underwear. The fashion feeling of casual sportswear is being extended to underwear, so with simple shapes and basic cuts, this Merino fabric feels good against the skin and is very practical. It can be worn under the tightest clothing and it will give warmth without many layers. Look out for this unusual underwear at stockists including Harrods, the WACK chain, Cruise in Edinburgh, Flannels in Manchester and others.

The Jarol Luxury Mohair Collection includes Solitaire,

made up of 78% Mohair, 13% Wool and 9% Nylon, in twenty-five shades. Moonstone, another of the Luxury Mohair Collection, is a 64% Mohair, 25% Nylon and 11% Wool yarn with long floats adding a shimmer to the yarn. Both Solitaire and Moonstone are available as 50g balls and can be found at your local Jarol stockist, along with the Super Saver Chunky range.

You will notice in the yarns section that there are many more natural yarn products coming on to the market. Whether this is due to the "green" movement, I am not sure, however, more and more yarns with a natural fibre content are being introduced. With the British yarn industry in a slump – we have lost five

companies in the past year – this could be a good sign for its revival. In the past natural yarn products died out because they were not practical. Now the new yarns will wash in a machine, are shrink resistant and do not scratch and tickle. Look out for some of the latest yarns at your local dealer.

King Cole have sent us their latest machine knitters' shade card and their range includes acrylic, wool and cotton yarns in a variety of shades and weights. Their Anti-Tickle yarn, a 100% Pure Wool yarn is available in both two and four ply. As we are heading towards Spring, look out for their Cool Cotton, a smashing slub yarn that can be knitted on a standard gauge machine. For details about your local stockists and shade cards, contact King Cole Ltd., Merrie Mills, Old Souls

Way, Bingley, West Yorkshire
BD16 2AX.

Talking of Spring/Summer, Brockwell Wools have a great range of cotton yarns in spite of their name being Brockwell Wools. They are one of the few companies left that still actually spin their own yarn and their range does include pure wool yarn in a variety of weights, including Aran. The cottons come in a whole variety of colours and you can get flat, crepe and mercerised cotton yarn in a variety of weights from fine through to chunky. For that extra special occasion, you can order a lurex thread spun into the yarn of your choice. For further details about their yarns or, if you are a member of a club which would like to visit, please write to Brockwell Wools, Stansfield Mill, Stansfield Mill Lane, Triangle, Sowerby Bridge, West Yorks HX6 3LZ. If you would like a full set of shade cards, please send £2.00 with your enquiry.

Another yarn company based in Yorkshire is Foxstones Yarns. Like Brockwell, they are a small company marketing a range of yarns with the emphasis on wool. Many of you will know Foxstones for their super Mohair Tweed yarn, but they carry much more. San Tropez is their Spring yarn, a slub with cotton content that knits as a four ply. Further details about your local Foxstones stockists can be obtained by writing to Foxstones Yarns Ltd., at their new address, Greenroyd Mills, Sutton-in-Craven, Keighley, West Yorkshire BD20 7NG.

The new Sunbeam Cotton Collection is available at your local Sunbeam stockist. The four ply/crepe spun yarn, with colours that include Olive and Terra, is suitable for use on a standard gauge machine. The Cotton Classic range, is an Aran weight cotton available in only white and Ecru. For those with chunky machines, remember you can knit two ends of four ply cotton yarn together for a fabulous weight garment on your machine.

Readers might like to know that Spectrum Yarns have now moved home. Anyone wanting information about yarns and stockists should write to Spectrum Yarns, Spa Mills, New Street, Slaithwaite, Huddersfield HD7 5BB.

DECEMBER COMPETITION

He may be a little out of season but SANTA CLAUS has a present for three of our readers. The lucky trio are Mrs S. James of Skewen, West Glamorgan, Mrs K. Gayten of Willenhall, West Midlands and Mrs D. Johnson of Strood, Kent. Their answers to the riddle of

We start our "Gossip" section this month with the news that we have a super "Freebie". Ovaltine have kindly given us 200 Ovaltine Options drinks sachets, with 200 accompanying leaflets, 'Balancing your Options'. Ovaltine Options is a smooth tasting drink with only 40 calories per serving so you can satisfy a chocolate craving without feeling guilty! Available in six flavours including Choc-n-Toffee and Choc-n-banana, Options is a valuable treat when you are on the go. Using Options, Ovaltine have devised a realistic, yet enjoyable seven day healthy



eating plan. This leaflet 'Balancing your Options' is designed to help you count calories and lose weight, without sacrificing your favourite tastes. To receive your free Ovaltine Options drink and the 'Balancing your Options' leaflet, simply write in to us here at Machine Knitting Monthly, marking the front of your envelope 'Ovaltine'. The first 200 readers drawn from the postbag will receive this super freebie.

The Machine Knitting and Design Centre of 31-33 Theobald Street, Borehamwood, Herts WD6 4RN, is now running a Postal Pattern Design Course for Machine Knitters. To be eligible, you must have a good understanding of the basic techniques of machine knitting and must be fully conversant with your knitting machine. The course is run in twelve monthly lessons and is designed to teach the skills and techniques required to design and work out patterns. Each lesson is based upon a project garment. There are four times in the year

our Christmas Couplets, spelt out his name and, as the first three names in our draw, they each win a super eight-way tension assembly from B.S.K. We know they will all find their prize a great boon but hope delivery does not have to be down the chimney!

HOT GOSSIP

when students may join in the course. Closing dates for registration are 15th May, 15th August, 15th November and 15th February. Applications received after the closing date will automatically be included in the next quarter. Further details can be obtained from the address above.

If you are looking for a craft course this year, you might like to get yourself booked into the Textile Craft Courses being held at Queen Margaret College, Clerwood Terrace, Edinburgh EH12 8TS, from 31st August to 7th September this year. The courses include everything from spinning and handweaving

through to crochet and naturally enough, machine knitting. Course tutors include Pam Turbett and Dianne Bennett. For further details about the courses and costs, you can write to June Pinkerton at the above address or telephone 031-317 3312. If you are travelling from further afield, you might like to know that residential accommodation is available.

The South Yorkshire Open College Federation now gives credit certificates for learning, which, until now, didn't lead to any qualification or recognition of achievement. Qualifications in Machine Knitting are available at Chapelgreen Machine Knitting Club; telephone 0742 846720 for further details. The main aims of the credit certificates, amongst others, are to improve the quality of learning opportunities available to adults and to increase the flexibility of learning opportunities offered to adults in the region.



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Freebie

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ACCESSORIES

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with
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The DesignaKnit version 3 is now available with the following extra features. It will draw circles and ellipses automatically. It will also convert PCX files from scanners or art programs to colour patterns, adjusting to the tension and number of rows and stitches that you specify. Scanned images can include colour pattern diagrams published in magazines. You can even include your own name/company name at the top of printouts. These plus many other improvements and extra features means that for those with an IBM PC/XT/AT/386 or compatible computer with 640K ram, this is perhaps the ideal computer knitwear design kit for you. If you are a designer running your own business, I must admit that this does seem to be the easiest to understand of all programs that I have seen on the market to date, although it is not cheap at around £98.90. You can obtain a demonstration disk for £10.00, which is then refunded

against the purchasing of the full system. Further details are available from Soft Byte Ltd., Quarry Lane, Nantmawr, Oswestry, Shropshire SY10 9HH.

If you go to exhibitions you will have seen The Button Lady, who specialises in buttons made from natural materials, amongst a variety of other products. If you would like a copy of her complete catalogue, you can get one, for 75p plus post and packing, from The Button Lady, 16 Hollyfield Road South, Sutton Coldfield, West Midlands B76 8NX. You can telephone 021-329 3234 for further details.

Weaving ribbons into knitwear can produce some amazing effects. Offray Designer Ribbons now have a superb ribbon range to ensure that you can match their ribbon colours to your knitwear. With such a wide choice of colour and width of ribbon, were you aware that

Offray Designer Ribbons are also colourfast and machine washable, not to mention that they can be tumble dried? A touch of ribbon can add a touch of class. For further information about your Offray stockist contact C. M. Offray & Son Ltd., Fir Tree Place, Church Road, Ashford, Middlesex TW15 2PH.

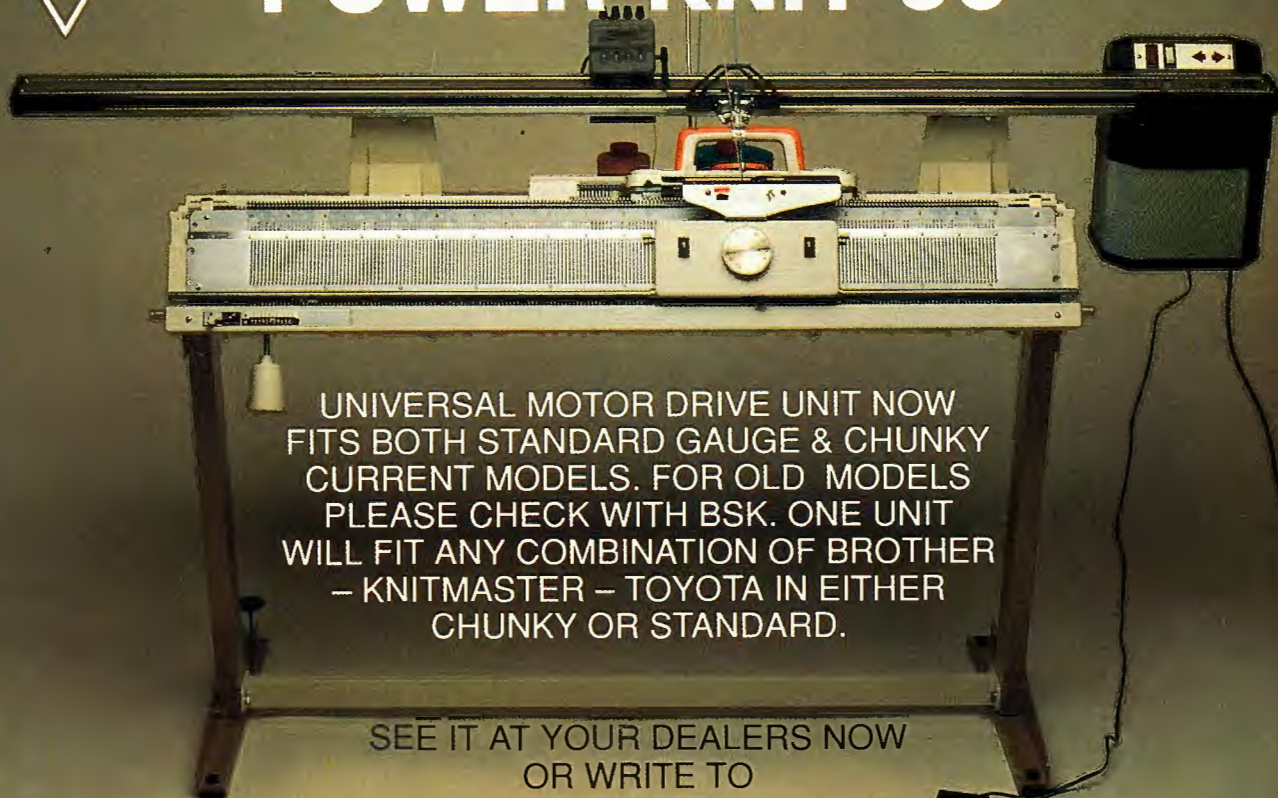
In-Ex have now produced an 'A-Line Skirt Steaming Kit', for those who have been having problems steaming this type of skirt. As usual, read the instructions prior to use and make sure to follow the safety notes. This kit is similar to the original kit and will steam an A-line skirt within a few minutes. Each kit contains a free basic pattern suitable for standard gauge knitting machines. Available from In-Ex stockists, or direct from In-Ex Ltd., 35 White Horse Road, Windsor, Berks SL4 4PJ, the kit costs £9.95, including post and packing.

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ROUND NECK VERSION

BACK

Push 83 [87, 91, 97, 101, 105, 111] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Cont in tuck st patt *. K 230 [236, 242, 242, 248, 254, 260] rows. Work measures 54.5 [56, 57.5, 57.5, 59, 60, 61.5] cm, 21½ [22, 22½, 22½, 23¼, 23½, 24¼] in. Cont in st st and MC.

SHAPE SHOULDERS

Cast off 25 [27, 28, 30, 32, 33, 36] sts loosely at beg of next 2 rows. Using WY, K a few rows over rem 33 [33, 35, 37, 37, 39, 39] sts and release from machine.

FRONT

Work as for back to *. K 200 [202, 204, 200, 206, 208, 214] rows.

SHAPE NECK

Using a length of MC, cast off centre 13 [13, 15, 17, 17, 19, 19] sts. Push 35 [37, 38, 40, 42, 43, 46] Ns at left to HP and cont on rem sts for first side. K 1 row. Dec 1 st at neck edge of next and every foll alt row until 25 [27, 28, 30, 32, 33, 36] sts rem. K 10 [14, 18, 22, 22, 26, 26] rows. Cast off loosely. With carriage at left, push rem Ns from HP to WP and finish to correspond with first side, reversing shapings.

SLEEVES

Push 42 [44, 46, 46, 48, 48, 48] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Cont in tuck st patt. K 9 [9, 9, 9, 9, 8, 8] rows. Shape sides by inc 1 st at each end of next and every foll 10th [10th, 10th, 10th, 10th, 9th, 9th] row until there are 68 [72, 76, 76, 80, 84, 88] sts. K 28 [18, 14, 20, 16, 20, 8] rows. RC shows 158 [158, 164, 170, 176, 182, 188] and work measures 37.5 [37.5, 39, 40, 41.5, 43, 44.5] cm, 14¾ [14¾, 15¼, 15¾, 16¼, 17, 17½] in. Cast off loosely.

WELTS

With P side facing and using 3¼ mm needles, pick up 83 [87, 91, 97, 101, 105, 111] sts along lower edge. With K side facing and using MC, K 1 row, dec 1 st. 82 [86, 90, 96, 100, 104, 110] sts. Work 16 rows in K 1, P 1 rib. Cast off loosely in rib.

HIS 'N' HER TUCK STITCH SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines with 83 [87, 91, 97, 101, 105, 111] Ns or more. We used a Singer Big Nine.

MATERIALS

Spectrum Detroit Double Knitting.

ROUND NECK VERSION

2 [2, 3, 3, 4, 4, 5] x 100g balls in Raspberry (MC).

3 [3, 3, 4, 4, 5, 5] x 100g balls in White (C).

Pair of 3¼ mm knitting needles.

POLO NECK VERSION

3 [3, 3, 4, 4, 4, 5] x 100g balls in Antique (MC).

2 [2, 2, 3, 3, 3, 4] x 100g balls in Natural (A).

1 [1, 1, 1, 1, 1, 1] x 100g ball in Cream (B).

Pair of 3¼ mm and 4 mm knitting needles.

GARMENT WEIGHT

Finished garment in second size (round neck) weighs 440g and sixth size (polo neck) weighs 535g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Spectrum Ltd., Barkwell Road, Milnsbridge, Huddersfield, West Yorkshire HD3 4LU.

YARN THICKNESS

This yarn is heavy weight and knits as double knitting.

MEASUREMENTS

To fit bust or chest 82 [87, 92, 97, 102, 107, 112] cm, 32 [34, 36, 38, 40, 42, 44] in.

Actual size 90 [94, 99, 105, 110, 114, 121] cm, 35½ [37, 39, 41½, 43¾, 45, 47¾] in.

Length to shoulder 60 [61.5, 63, 63, 64.5, 65.5, 67] cm, 23¾ [24½, 24¾, 24¾, 25½, 26¾, 26½] in.

Sleeve seam 43 [43, 44.5, 45.5, 47, 48.5, 50] cm, 17 [17, 17½, 18, 18½, 19¼, 19¾] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

18 stitches and 42 rows to 10 cm, 4 in measured tuck stitch pattern (tension dial setting approximately 4 on Singer Big Nine).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used purl side of knitting as right side of garment for round neck version and knit side of knitting as right side of garment for polo neck version.

TUCK STITCH PATTERN

Using MC, K 2 rows. Counting from right edge, push every 4th N to HP. Using C, K 4 rows. Push Ns from HP to WP or LWP. Using MC, K 2 rows. Counting from right edge, push the 2nd and every foll 4th N to HP. Using C, K 4 rows. Push Ns from HP to WP or LWP. These 12 rows form pattern.

CUFFS

With P side facing and using 3¼ mm needles, pick up 42 [44, 46, 46, 48, 48, 48] sts along lower edge of sleeve. With K side facing and using MC, K 1 row. Work 16 rows in K 1, P 1 rib. Cast off loosely in rib.

NECKBAND

Join right shoulder seam. With right side facing and using 3¼ mm needles, join in MC and pick up and K 100 [106, 112, 118, 124, 128, 136] sts evenly around neck edge. Work 16 rows in K 1, P 1 rib. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Join left shoulder and neckband seam. Fold neckband in half to inside and catch down. Set in sleeves matching centre to shoulder seams. Join side and sleeve seam.

POLO NECK VERSION

BACK AND FRONT

Work as for round neck version, working 78 [78, 78, 78, 78, 84, 84] rows in MC only, 78 [78, 78, 78, 78, 84, 84] rows in MC and A instead of MC and C, then complete with MC and B.

SLEEVES

Work as for round neck version, working 6 [6, 6, 12, 12, 12, 12] rows in MC only, 78 [78, 78, 78, 84, 84, 84] rows in MC and A instead of MC and C, then complete with MC and B.

WELTS AND CUFFS

Work as for round neck version.

POLO COLLAR

Join right shoulder seam. With right side facing and using 3¼ mm needles, join in B and pick up and K 100 [106, 112, 118, 124, 128, 136] sts evenly around neck edge. Work 16 rows in K 1, P 1 rib. Using 4 mm needles, work 42 rows in rib. Cast off in rib.

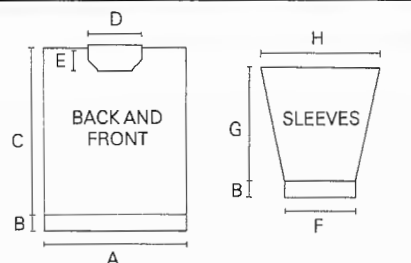
PRESSING

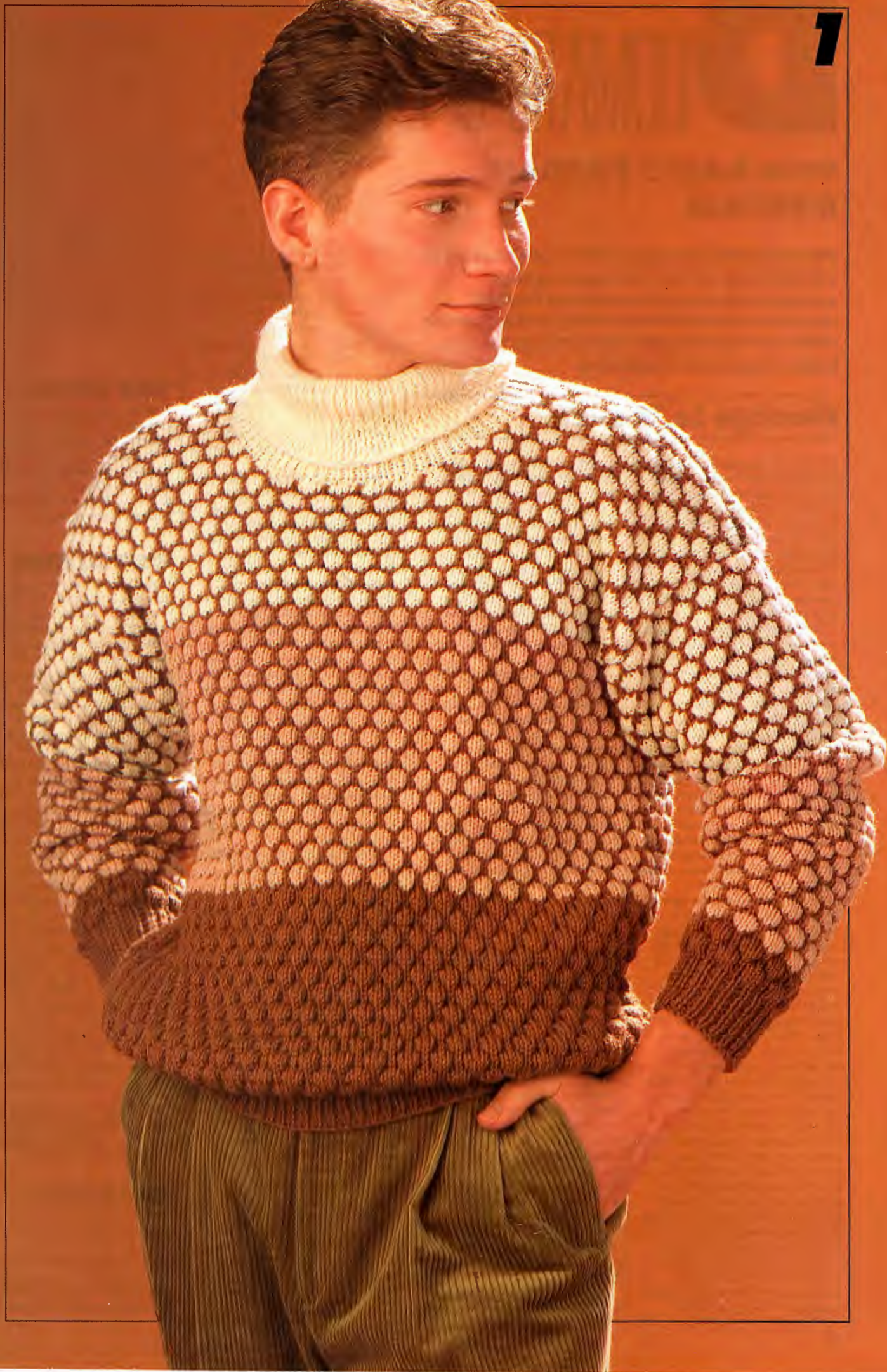
Work as for round neck version.

MAKING UP

Join left shoulder and first 16 rows of collar, reverse remainder of collar seam. Fold collar to outside. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams.

- A = 46 [48, 50.5, 53.5, 56, 58, 61.5] cm
- B = 5.5 cm
- C = 54.5 [56, 57.5, 57.5, 59, 60, 61.5] cm
- D = 18 [18, 19, 20.5, 20.5, 21.5, 21.5] cm
- E = 7 [8, 9, 10, 10, 11, 11] cm
- F = 23 [24, 25.5, 25.5, 26.5, 26.5, 26.5] cm
- G = 37.5 [37.5, 39, 40, 41.5, 43, 44.5] cm
- H = 37.5 [40, 42, 42, 44, 46.5, 48.5] cm





DUOMATIC UPDATE

THE BASIC PASSAP SYSTEM

We welcome George le Warré at the start of a brand new series. George is widely acknowledged as an expert on Passap machines and will be sharing that expertise with our readers over the coming months – beginning at the beginning.

George le Warré

It is now thirty years since the first Model Book for Passap Knitting Machines appeared, catering for the Passap Combi and the Duomatic. This was 1960 and although you will no longer see the Combi machine for sale in Passap Dealers, (at least not new), the Duomatic has not really changed all that much since those very early days.

Things have been added and/or improved upon, but the basic system remains very much the same. There are some of the very early Duomatics still around and still giving very good service. My own first Passap Duomatic machine is a 1969 model, bought new at an exhibition. So although I cannot claim to have been one of the first with a Duo, I can claim to be one of its most avid devotees!

In the early days of home machine knitting, there were many, many different makes and models, some good, some bad and some indifferent. Now, in the 1990's, we have very few manufacturers who have lasted the test of time. Madag, the makers of Passap System, are one of these and also one of the oldest. (Passap is now fifty-one years old). So they have been making domestic knitting machines for a very long time and, since the late 1950's, nearly all their models have been double bed machines. The reasoning behind this is that if one is to knit a full range of knitted fabrics, then a machine that is capable of plain and purl stitches is necessary. This can be accomplished best with two beds of needles facing each other, one knitting the plain, the other the purl stitches. This is known as a Vee Bed formation and has been around for a very long time in the industrial knitting field. Passap were among the first to bring this to the home knitter. There were others, (all of them machines that were made in Europe), but of these only Madag, (Passap), in Switzerland, and

Superba, in France, survived to the current time. This has been the case since the early 1970's.

What this short history lesson is about is the fact that, to survive, Passap has had to be not only competitive, but to have a very good operating system that knitters liked. Also, to provide a machine that was strong, long lasting, reliable and mechanically very sound. This has been proven by the Duomatic machines time and again.

The patterning system chosen in those early days was one that was very similar to one of the systems used on industrial machines, that of "pushers". This whole system makes the machine very adaptable and "up-gradable" by the very fact that the patterning system is external and can be seen, rather than hidden away beneath the beds. Also by the fact that each needle has its own individual patterning pusher; the system is not limited to any technology that will date as things change and improve.

THE NEEDLE BEDS

So let us now look at the bare beds of any Passap Duomatic or E6000. They are very similar, so may be classed at this stage as one and the same thing. The needles sit in channels that are plastic with a steel liner, rather than beneath the bed cover with only the "butt" sticking up through a slot. This method of needle spacing means that the needles are held very rigidly in their positions next to each other, with almost no sideways movement, such as bending or wobbling side to side. This is one of the main reasons that Passap has the reputation for "perfect stitch formation".

The spacing of the needles from each other is 5 millimetres,

known as European Standard Gauge. The reasoning behind this is that with a 5mm spacing, thicker yarns may be knitted. The number of needles is 179 on both beds. This gives a width of knitting that is the same as can be produced on machines of Japanese manufacture, that contain 200 needles in a single bed. Of course if you choose to knit in tubular or half tubular, then you can obtain twice the width of fabric that a 200 needle machine is capable of.

Below each needle, in the same channel, is a pusher. All these really are is an extension of the needle, giving each needle two butts, instead of the normal one on other machines. The lower butt, or pusher as we call it, is made separately so that we can be selective about its use. We can knit with the needles having two butts, one, none, or a mixture of these. This is achieved by the cams inside the locks that select the pushers; when knitting with a setting that requires pushers, the lock operates in such a way that the pusher operates the needle for knitting and the needle butt operates the needle for tension and return to working position. This is of course a very simplified explanation, but serves to illustrate the fact that pushers are not a separate entity, but part of each needle.

With every needle having its own patterning device, the versatility of the machine is almost unlimited.

Both needle beds have pushers for all needles, so this means that many different patterns may be created using both beds to pattern at the same time, in many different formations. This is unique to the Passap System. There is no other domestic knitting machine available on the market that is capable of this feat.

The two beds of the machine face each other in an upside down V formation, and this is factory set and aligned correctly, so that the machine will always knit at the correct angle and in the correct position. In addition to this, the front and back beds may be moved from side to side in relation to each other by means of the racking handle. Turning this moves the needles contained in the back needle bed either to the left, or to the right. Turning the handle clockwise moves the back bed to the right. Anti-clockwise moves the bed to the left.

Racking is one of the easiest, but unfortunately one of the least used, methods of producing patterns on the Passap System machines. There is a host of patterns that do not require Deco cards or electronics, just racking and needle settings, with appropriate lock settings. Until the Passap Jac and the Deco Unit punchcard selection systems came along in the 1970's, this was one of the most important ways of patterning, other than hand selection of pushers.

Racking is extremely versatile and all pattern types can be racked. Slip, tuck, lace jacquard and so on and often a whole new pattern will emerge that is unique to the person who experiments with racking.

THE LOCKS

Now we will look at the locks in a little detail. Notice that they are called locks, instead of carriages.

These are the parts of the machine that move the needles up and down within their channels. They also operate the pushers to move the needles.

STITCH SIZE

We all know that if a needle contains a stitch and we push the needle up until this stitch falls behind the latch, then place yarn in the hook and pull the needle down, a new stitch is formed. This is the way that all domestic knitting machines operate. Try this a few times on a piece of waste knitting, but each time you pull the needle back down after making a new stitch, pull it further down in its channel. The further you pull down, the larger the stitch produced. This is exactly what the stitch size dials do. Pull the needles further, or less far down in the channels, to make bigger or smaller stitches. There is nothing mysterious about stitch size, it is just a case of the dial setting which will operate the cams that decide how far down the channels the needles will move as they complete the knitting of stitches. The stitch size dials on both locks are identical and factory set so that they give needles the same amount of "pull-down" on the same settings. The smaller the number on the dial, the less far down the bed each needle moves and the smaller the stitch produced and vice versa.

The other dials and levers on the locks also control needle movement, but this time all affect the patterning of stitches.

NX LEVER

The NX lever is the main one. This can be thought of almost as a clutch in a car. Set to N, it is almost the equivalent of neutral. The machine will knit, but all the stitches will be plain stockinette on both or either of the beds. This

setting is used where no patterning involving pushers is used, ribs, stockinette and so on.

On position X, the lever will engage the stitch type that is currently selected on the patterning selection dial. On the back locks of both types of machine, this is from A to H. On the Duomatic it is also A to H on the front lock, but on the E6000 the front pattern dial reads K L C O E S G U. These do in fact have almost exactly the same functions as A to H, but have been labelled in a different way to avoid confusion over front and back locks when using the console display. Let us look at the back locks on both machines, and see what these settings do.

PATTERN DIAL

A This is a TUCK STITCH setting. It will operate with or without pushers, but without pushers, you will need to reset the back lock to N after so many rows as, when set to A, every needle collects a loop, or tuck, and does not knit a complete stitch. There is a limit to the number that can be collected, (between 2 and 20, depending on yarn thickness), before setting the lock to N to make these needles knit the loops off.

With pushers, the needles will knit or tuck depending on the pusher position. Needles with

pushers in rest position will tuck, and those with pushers in upper position will knit normally. You may use left or right, or both arrow keys to change the pusher settings. Arrow keys reverse the pushers in the direction of the arrow. In other words, the left arrow key will take pushers down from upper to rest position and up from rest to working position when knitting to the left; right when knitting to the right. Both will change pusher positions in every row. *On the E6000 front lock KX corresponds to AX on Duomatic machines.*

B This is basically a slip setting, although it is used to create a multitude of patterns. It operates only with pushers, so if you have no pushers under the needles, they will do nothing. The yarn will pass in front of the head of the hook, making a float, or slipped stitch. With pushers that are in rest position, the same thing happens. The needles do nothing. This is used in partial knitting or "short rowing". With pushers in working position, the needles will knit normally. When arrow keys are brought into work, they do the same as noted before, change the pusher positions when knitting in the direction of the arrow key pressed; left, to the left, right to the right, both in every row. BX and pushers are used as the basis for many jacquard patterns. LX on

the E6000 front lock is the same as BX on the Duomatic front lock. There are no arrow keys because different techniques give the same results without their use. For instance Technique 190 is the same as Duomatic front lock BX and left arrow key.

C On both machines and both locks, this has exactly the same function. It will enable circular, (tubular), knitting. With the lock set to CX, it will knit in one direction and slip in the other. Set both locks to CX and the machine will knit from right to left on the front bed and left to right on the back bed. One thing to remember when knitting tubular, is that the space between the beds is 5mm, the same as that between the needles. So the edge stitches should not be any different within the knitting. But to achieve this, it is essential to knit with the handle UP for all continuous tubular knitting.

CX on one bed and N on the other will produce the very useful "Longstitch". This is where there are two rows knitted on the N bed for every one on the CX bed, resulting in a smooth, even fabric that is firm yet pliable and holds its shape well.

Pushers do not operate with CX.

D This will knit using pushers only,

in a tuck stitch, but in tubular formation. It is rather like a combination of AX and CX in that the back lock makes a tuck pattern knitting from left to right, but slips from right to left, an interesting setting that has been much neglected. Some very pretty patterns may be made with this setting. DX is also useful as a backing stitch for some jacquards, where the front lock is set to BX, or LX. Circular tuck patterns are possible with both locks on DX and pushers set one up one down on both beds with right arrow key on the back lock. *(Or OX on the front and DX with right arrow key on the back, Technique 162 on the E6000).*

E On both locks of both machines the EX setting will knit Fisherman's Rib. Knitting from right to left the front lock knits every needle, whilst the back needles all collect on tuck. Knitting from left to right, the back bed needles all knit and the front bed needles all collect one tuck. In other words EX produces knit stitches one way and tuck stitches the other. EX does not use pushers on either machine. So Fisherman's Rib on the E6000 may be made without using the electronics by setting the front lock to EX. *To knit this stitch type with the console, the E6000 uses KX and a technique such as 167.*

15 ►

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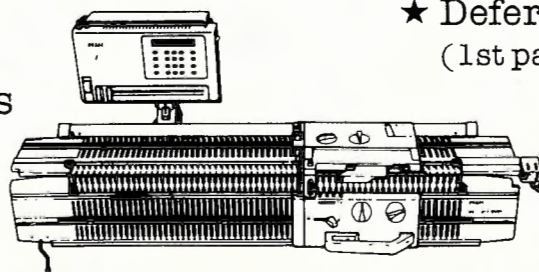
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PASSAP[®]

ELECTRONIC 6000

Part 4

How is the 6000 actually programmed and what does the computer tell you while you are knitting? This time, it really is down to basics – Diane knits a simple pattern and explains what to do and why.

Diane Bennett

Here without frills is just a very basic pattern. You can see a sample of it in the photograph – a tuck rib pattern knitted in Duomagic. Let's look at the programming and knitting step by step.

Before starting to knit, thread at least two yarns into the tension assembly. Thread up following the diagram in the instruction book, but do not put the yarn into the tension wires yet. Use the double eyed bodkin to thread the yarn into the feeder eyelets and secure the yarn using the clip at the bottom of the front bed. It is only now that the yarn should be threaded into the tension wires – this avoids it pulling out of your hand while you are threading up the machine. This tuck rib is knitted on every needle of both beds, so a fairly fine yarn (no thicker than three ply) must be used. The tensions given here are

for Duomagic – if using a different yarn, adjust the tension.

The next step is to program the pattern that you want to knit, so pull the console forward over the front bed so that you can reach it easily. Switch on and you may have MEMO on the screen. This means that there is nothing in the memory and this message will appear either if the machine has not been used before or if it has not been used for about two weeks or more. The machine needs to know what language you want to use, so when it asks DEUTSCH, say NO and to FRANCAIS say NO. When ENGLISH appears, say YES or ENT to that.

PROGR should now be on the screen – the machine is asking if you want to program a pattern, so press ENT (yes). The machine now says – ERASE? – do you want to erase all the patterns that

are already in the memory. Each time you are going to enter a program, you need to decide whether to keep any other programs and add another to them or to erase and start again. The machine can hold up to 26 patterns in its memory (depending on how complicated they are), but every time you program, it is necessary to go through everything in the memory, which can be tedious.

The machine now asks for information about what you are going to knit, starting with CAST ON? Which of the fourteen different cast ons do you want to use. It is possible to cast on without the console, but for anyone not used to the machine, it is helpful to have the instructions to remind you what to do. Cast on 3 is a quick cast on, useful for samples, so program 3 and ENT.

Is that ALL? asks the machine, NO, you need to reply – you don't just want to cast on! The machine now asks about ST PATT A. The tuck rib pattern which I selected for the sample is No. 1129, so program this followed by ENT. Do you want to ALTER it? NO. What knitting technique do you want to use? The photograph on page 26 of the pattern book shows this pattern knitted with technique

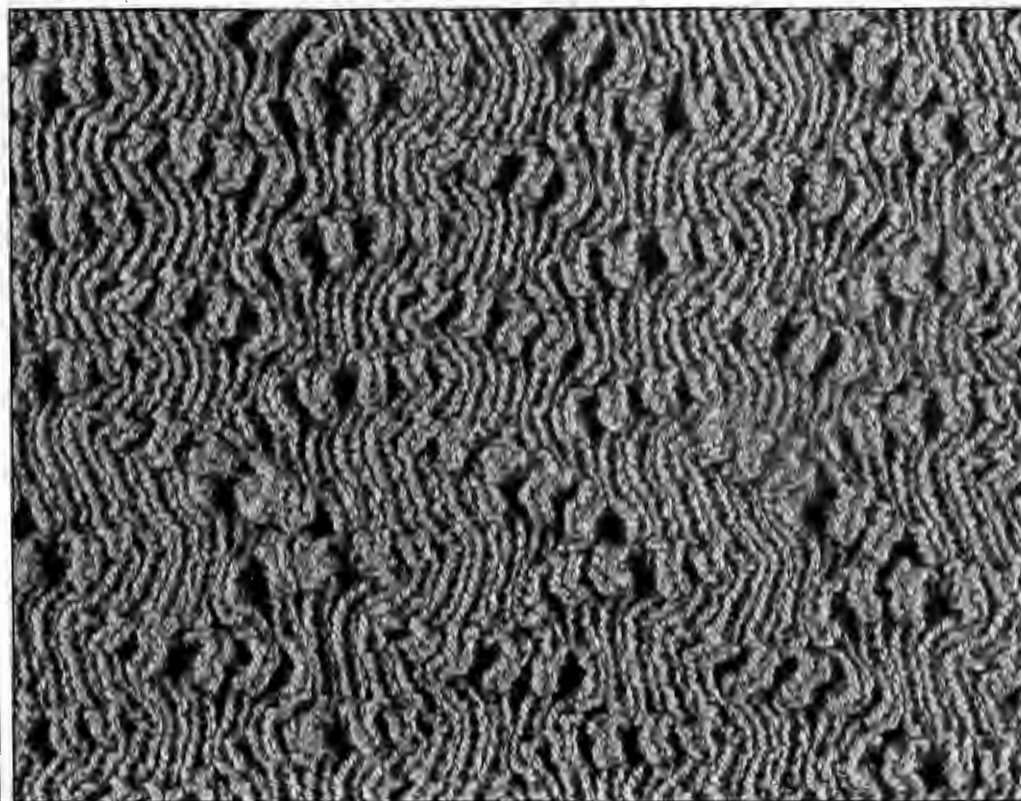
140. Checking the techniques tells me that each row of the pattern is repeated four times, giving 16 tucks on the needle – only suitable for a very fine yarn. Instead, try technique 138, which only knits two rows for each row of the pattern, giving eight tucks.

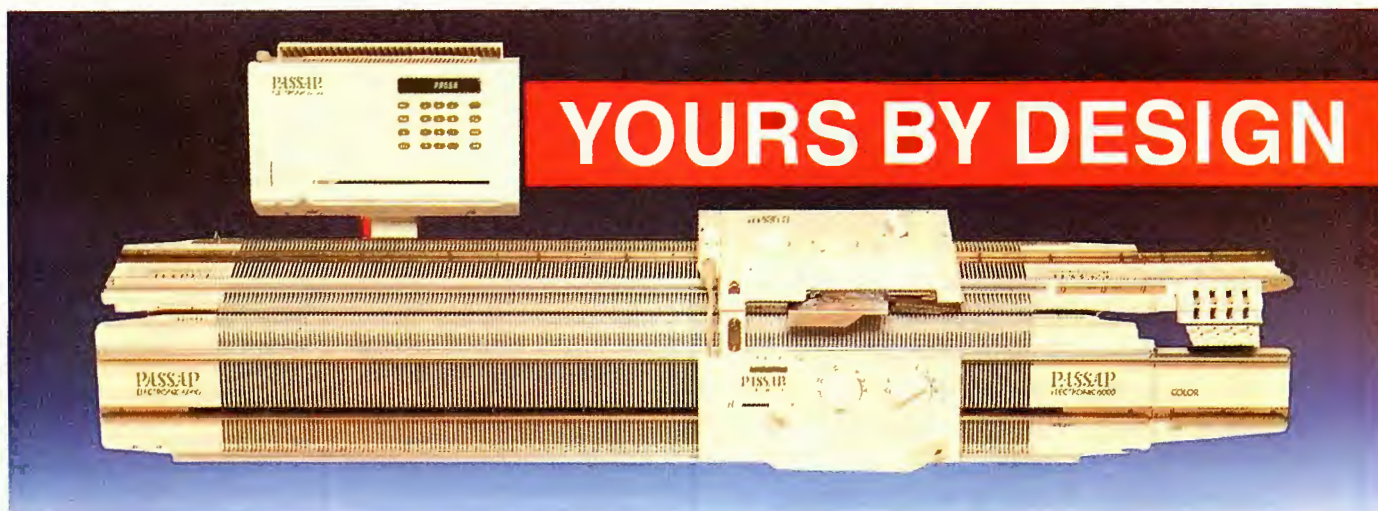
To complete the program, say NO to ENLARGE/POSITION and TEST. Is that ALL – ENT. After you say NO to FORM, the machine needs to know how many needles it should pattern over. It is essential to clear the selected needles at both ends of the bed, so to save a lot of extra arm movements always program just the width you need – but don't forget to alter this when increasing or decreasing. Answer LND-90 with 35-ENT to reduce the width for a sample. The minus after the number tells the machine that you are setting the left side. RND 90 should be answered just with 35 ENT, so that the machine knows that is the right side.

That completes the programming, so the machine asks START CAST ON? Try to think of this as START KNITTING? because you may not always want to cast on. Answer ENT and the machine asks for START POS. This is the first needle channel on the right of the front bed and the arrow on the front lock should be in line with it. If you don't get this right, the machine may scream ERROR at you! Press ENT to stop it and move the lock to the correct place. If you line the arrow up with the wrong needle channel, the position of your pattern on the needle bed will be altered, because the machine uses this information to work out where to place the pattern.

Now the machine is ready to CAST ON, so press ENT to tell the machine that you are ready as well. The console says the locks should be set to SX/GX, but if you have no knitting on the machine, no yarn in the feeder and no needles forward this is not really necessary. On the front bed, bring forward no more than 35 needles each side, bringing the pushers below these needles up to rest position as well.

Make sure that you have answered all the questions with ENT before you move the carriage – if not, it will be ERR again. Move the locks to the other side – ROW EMPTY. Check that the racking handle is down (shown by the symbol) and check the front bed needles. You should see that the





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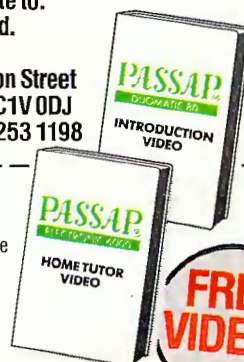
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NS

pushers have been moved up to working position for this cast on. However, some casting on and patterns are knitted with needles in non-working position, and this is shown by pushers remaining in rest position. If this happens, push the pusher and needle to out of work position.

Another ROW EMPTY, and the console gives the instructions for starting to knit. This is a double bed pattern, so push forward the ND (back bed), being careful to observe the needle rule. The first needle on the left must be on the front bed and the last needle on the right on the back bed.

COL 1 – Check that the eyelet holding the colour you want to use is threaded correctly and held in the correct position in the colour changer. Press the black key below this eyelet to select the colour, then move the locks further to the right. The jaws will open and the eyelet is collected.

ST SIZE – For this yarn and cast on, set both locks to 4½ – this is very loose because of the type of cast on. If a tighter tension is used, the locks will jam! You are now reminded that STRIPPERS OR (orange) should be in position; turn the racking handle one turn to the left (symbol) and set the locks to LX on the front bed and N on the back bed.

At last you are ready to knit! Knit 1 row and you will be told to rack one turn to the right. After knitting one more row the message END CO appears. Knit a few rows; no instructions will be given but you will see the rows counted.

When you are ready to knit the stitch pattern, tell the machine by pressing the ABC button. ST PATT A will appear and you should answer ENT. The console now instructs SX/GX and this time there is knitting on the machine, so do it. After the ROW EMPTY, look at the front bed pushers – they are all in working position, so every needle should also be working. Another ROW EMPTY and the pushers are selected for the pattern. The back bed needles are already working and col. 1 is in the locks. The tension for this pattern is 4½ on both beds, as for the cast on and the orange strippers are already there. Be careful – this could get boring and you will miss the front bed setting, which needs to be KX (tuck). After answering all the questions, you can knit you sample and perhaps a garment as well!

Watch out for Diane's next article, which will explain how to program and knit some more complicated designs.

THE PASSAP PICTO

We have been waiting quite a long time for PASSAP to perfect their version of the INTARSIA LOCK with they have called the 'PICTO', (because it does PICTorial knitting?) and I must say that I for one am suitably impressed.

Dorothy Gill

It is simple in operation, smooth and easy to use. Stitch sizes (1. on the diagram) are arranged to be compatible with those on the main lock, (but a test piece is still advisable). It has a first rate Row Counter, (4), it needs no weights or loading straps because of its most efficient brush and stripper system, (5 and 6) and it has an excellent method of preventing your sleeves getting snagged by the front-bed needles which are not in operation.

This last is a five sectioned plastic cover which snaps into place over the front bed, completely covering the latches of the needles there. It is easy to place and to remove but it is almost impossible to knock it off accidentally when in place. I am actively pressing PASSAP to supply this as a separate accessory as I can see other uses for it.

The method of knitting and the

operation of the lock is almost identical with others I have described in previous articles in Machine Knitting Monthly but it has the added advantage of a locking device, (3) similar to that on the U 100 which prevents you accidentally lifting the tool off the bed and, of course, a completely controllable Row Counter.

Another advantage lies in a small switch (2) which will put the needles back into the normal working position when the last row of intarsia is being knitted and as this works from left to right you are quite ready to continue with the standard lock if that is how you have planned your work. You can even, with care, use it on part rows in order to cast off small sections of your work in the normal way. Patterns are plentiful, for in addition to those in Model book 51, almost any of the charts published or sold for other machines can be used.

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F

This is again a Fisherman's Rib type stitch, but brings into use the pushers and arrow keys. It is a method of patterning Fisherman's Rib. Pushers in rest position make their needles collect tucks. Those in working position make their needles knit. On E6000 machines the front lock is KX and a technique such as 167 again.

G

On both locks of both machines this is the FREE MOVE setting. It disconnects all the cams from needles and so on under the locks and allows you to move the locks out of the knitting when a jam or mistake has occurred. Remember to disconnect the Deco before doing this on the Duo, then move the Deco out of the knitting in the direction you were moving the lock afterwards. Also remember to remove both strippers from both machines when using GX.

H

This is a setting that creates a tubular Fair Isle and uses pushers. The corresponding setting on the E6000 is HX and left arrow key on the back bed and LX on the front, with technique 243.

THE STRIPPERS

This is one of the many things that makes the Passap System so very different from all other domestic knitting machines. The strippers enable the knitter to knit without combs and weights on almost all types of fabric.

There are three types of strippers available, orange and black, which come with the machine and blue which are available as an optional extra.

Black strippers are used for every type of knitting that is to be made on one bed only, is tubular, or where there are more than three needles out of work on either bed in any position. They may also be used when knitting certain other patterns than do not fall into the above categories, for providing extra push down on the stitches.

Orange strippers are used for all

double bed knitting that does not require black strippers, Jacquard, ribs, tuck and so on. They are the most used of the three types.

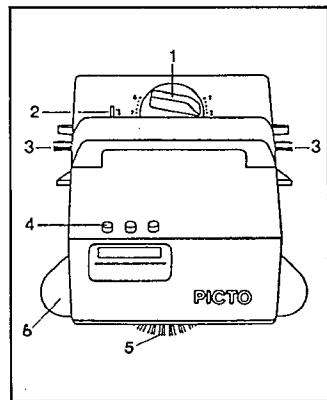
Blue strippers are very much the same as orange strippers, but provide a little extra push, as they have stronger springs and a slightly different shape. These are used for all that orange strippers would be, but when using thicker, or "difficult" yarn.

Strippers act by pushing the stitches off the needles as the locks create new ones, rather than a comb and weights pulling the stitches off. Because of this action, far more textured types of knitting are possible on the Passap System machines and enable far more pattern types in a freer format. For instance, it is possible to knit more rows in a double bed tuck because of the lack of weights, compared to a machine that uses weights to provide the pull down on the stitches.

In no way have we been through all the differences of the Passap System machines in these short notes, but have touched on some of the main points. What can be said is that owning a Passap System knitting machine is almost an honour. Their reliability and sturdiness is almost legendary. My first pink Duomatic is still in full working order and has been upgraded with a Deco. It is still pressed into service on occasions and performs beautifully. This ability to add on new accessories is one of the main points that helps to keep Passap at the forefront of the market. True, not a lot of knitters own a Passap, but then you don't see too many Rolls Royces about either, and it is also true that if you asked, many knitters using other makes would tell you that their dream machine would be a Passap, but that they cannot afford it. The fact that a punchcard machine of oriental manufacture with all its ribbing attachments and so on costs more than a Duo and an electronic with all the bits costs more than an E6000, seems not to have occurred to them! Next time we are going to be looking at cleaning and general care of the machine, which is very simple and easy, as well as some other interesting things. Best wishes.

As with most intarsia carriages, it has no trigger for operating the Forma and if you have drawn your picture on that you must advance the chart manually by one row of squares every time you do a row of knitting.

This might seem a little tedious, but as intarsia work is slow in the first place, one second spent in advancing the Forma is a negligible addition. However, I am sure some enterprising boffin will come forward with a suitable method of attaching such a trigger. Do let me know and send me one to try out!



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2 SPRING TOP

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic machines with Deco.

MATERIALS

Bohnie's French Crepe
1 (1), 11 x 500g cone in Yellow (MY)

GARMENT WEIGHT

Finished garment in first size weighs 465g.

The fibre content of this yarn is 89% Acrylic, 11% Polyamide. For further information about this yarn, please write to Bohnie's Wools, 1273 Bristol Road South, Northfield, Birmingham B31 2SP

YARN THICKNESS

This yarn is fine weight and knits as two ply

MEASUREMENTS

To fit bust 87-92 (97-102, 107-112) cm, 34-36 (38-40, 42-44) in.
Actual size 101 (111, 121) cm, 39 3/4 (43 3/4, 47 1/2) in.
Length to shoulder 55.5 cm, 21 3/4 in.
Sleeve seam 46 cm, 18 1/4 in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

50 stitches on each bed to 26.5 cm and 100 rows to 11 cm, measured over tuck stitch pattern using 2 strands of yarn together (stitch size setting approximately 3/3). Steam well before measuring - do not press.

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

Punch card, as shown, before starting to knit.
We used Pfaff card No. 18 and reproduce it courtesy of Pfaff (Britain) Limited. For further information about Pfaff cards and machines, please contact your nearest dealer. His name and address can be obtained by writing to Pfaff (Britain) Limited, Pfaff House, East Street, Leeds LS9 8EH.

If you have blue strippers, use them instead of orange ones throughout garment.

The main part of the garment is knitted using two strands of yarn with three strands being used for the ribs.

When changing from three strands to two strands, ensure that the third strand is safely out of the way so that it cannot be accidentally picked up and knitted when not needed.

BACK

Handle down. Orange strippers. Set up 48 [53, 58] Ns at left and right of centre on each bed in WP for full needle rib. 96 [106, 116] Ns on each bed. Set lock on N/N and stitch size to 2/2. Using three strands of MY, K 1 row. Set lock on CX/CX and stitch size to 2 1/2. K 2 rows. Set RC at 000. Set lock on N/N and stitch size to 3/3, K 49 rows. Inc 1 st on back bed at left. Put a pusher into rest position under each front bed N in WP. Put card holder in centre of needlebed. Insert card into holder and set to 0. Programme card with Deco and clip Deco to lock. Set RC at 000. Set lock on N/AX, Deco 4 and stitch size to 3/3. Using two strands of MY, K 224 rows. Work measures 31.5 cm, 12 1/2 in. Place marker at each end *. K 199 rows. Leave Deco at left of bed. Set lock on N/N, K 1 row. RC shows 424 and work measures 53.5 cm, 21 in.

SHAPE SHOULDERS

Cast off 29 [34, 39] sts loosely on each bed at right. Using 2 lengths of MY, cast off 29 [34, 39] sts loosely on each bed at left. Set RC at 000. Black strippers. Set lock on N/GX and stitch size to 6, K 12 rows. Transfer loops from front bed to back bed. Cast off.

FRONT

Work as for back to *. K 163 rows. Leave Deco at left of bed. Set lock on N/N, K 1 row. RC shows 388 and work measures 49.5 cm, 19 1/2 in.

SHAPE SHOULDERS

Cast off 29 [34, 39] sts loosely on each bed at right. Using 2 lengths of MY, cast off 29 [34, 39] sts loosely on each bed at left. Set RC at 000. Black strippers. Set lock on N/GX and stitch size to 6, K 12 rows. Transfer loops from front bed to back bed. Cast off.

SLEEVES

Handle up. Orange strippers. Set up 45 Ns at left and right of centre on each bed in WP. 90 Ns on each bed. Arrange Ns for 1x1 rib. Set lock on N/N and stitch size to 2/2. Using three strands of MY, K 1 row. Set lock on CX/CX and stitch size to 2 1/2. K 2 rows. Set RC at 000. Set lock on N/N and stitch size to 3/3, K 49 rows. Handle down. Push up all in between Ns on both beds so that you have 90 Ns on front bed and 91 Ns on back bed. Set lock on CX/CX and stitch size to 2 1/2. Using two strands of MY, K 2 rows. Put a pusher into rest position under each front bed N in WP. Programme card with Deco and clip to lock. Set RC at 000. Set lock on N/AX, Deco 4 and stitch size to 3/3, K 335 rows. Leave Deco at left of bed. Set lock on N/N and stitch size to 5/5, K 1 row. Cast off very loosely.

YOKE (KNIT 2)

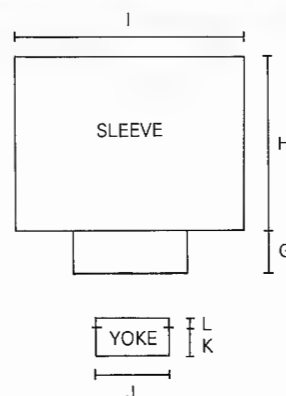
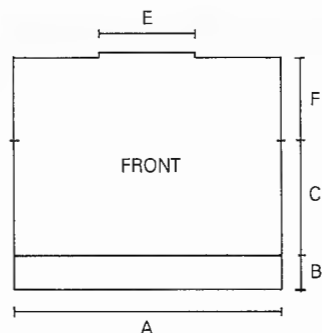
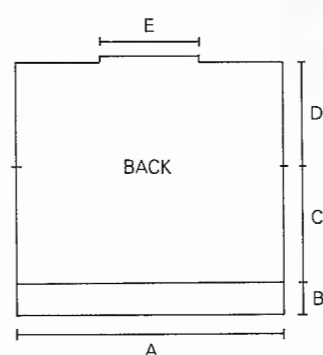
Handle down. Orange strippers. Set up 44 [51, 58] Ns on each bed in WP for full needle rib. Set lock on N/N and stitch size to 3/3. Rack 1 turn to left. Using three strands of MY, K 1 row. Rack 1 turn to right, K 1 row. Set RC at 000. K 37 rows. Place marker at each end. K 12 rows. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given and steam very well, do not press.

MAKING UP

Join back shoulders to cast off edges of yokes. Join front shoulders to cast on edges of yokes. Join ends of neck hems to edges of yoke. Set in sleeves between markers, matching centres to markers on yokes. Join side and sleeve seams.



- A = 51 [56, 61] cm
- B = 7 cm
- C = 24.5 cm
- D = 22 cm
- E = 20.5 cm
- F = 18 cm
- G = 9 cm
- H = 37 cm
- I = 48 cm
- J = 15 [17.5, 20] cm
- K = 6 cm
- L = 2 cm

HELP LINE

Our problem page – not, we hope, an agony column but the place where you can ask the help of other readers who may have the answer to your problem. Please write in if you can help with this month's requests or let us have your own for a future issue. We shall pass the answers on.

Dear Anne

Please can anyone help me to find a second-hand "Knit Copy" for my Singer KE 2400 Memomatic knitting machine – the green one? I know my machine is old by today's standards, but I use it all the time. As I am a pensioner, I really don't feel that I can afford to buy a new "Knit Copy" just in case my machine goes wrong, as the parts are difficult to get hold of and I would then be left with a new and redundant gadget!

I do hope someone out there can help me.

Yours sincerely
Mrs Morrison
Felixstowe, Suffolk

Dear Anne

I moved to Cardiff from Lancashire four and a half years ago but for me, it was "coming home" as I was born here, having moved away when I was seventeen. Even though I have family here I felt that I needed a hobby. I'd always wanted a knitting machine so I treated myself to a Jones+Brother 830, later adding the ribber, Knit Leader and colour changer. I had no help from anyone (except from your wonderful magazine) and I lost count of the times that I almost wept with frustration when my knitting landed in a heap on the floor!

I have had to learn the hard way – by "trial and error" (this must sound familiar to a lot of people!) – and for this reason, wondered if any of your readers in the Cardiff area would like someone to help them? I have heard of several people who have put their machines away into cupboards or attics because they couldn't teach themselves how to knit. It seems such a shame! So, if anyone needs any help, all they need is a J.B. machine, yarn, some spare time and a large tea pot!

Yours sincerely
Kath Fisher
Cardiff

Here is an offer to help you to overcome the frustrations of your machine, so get those machines out from under the bed, clean off the dust and drop us a line. We will send your details to Kath in Cardiff. When she contacts you, don't forget to put the kettle on!

Dear Anne

The tip in the October issue from Trixie Domoney of Bournemouth, regarding the cleaning of Mylar sheets with "Vanish" was, as far as I was concerned, a complete failure.

I rushed out and bought a block of "Vanish" and did exactly as the hint stated – and a bit more. I wiped gently, I wiped with pressure and, in desperation, passed it on to my handyman husband whose comment was "the only thing this does is to make the !!!!! blobs a !!!!! sight blacker".

I have a new Brother 950i which has supplied a Mylar pen and a pencil rubber, both of which work very well. The problem of large areas still remains. The only thing I wonder is this: Your tipster refers to a "typewriter eraser". Does she have a Brother machine and pen and eraser? There may be differences.

I am sure you will have had others who have tried and failed and I wonder if you can shed any light on the problem? After all, the secret of good machine knitting is exactitude. This is not a

complaint – only a plea for help!

Yours sincerely
Mrs D. Leary
Wallasey, Wirral

In your case, Mrs Leary, it looks as if Trixie's tip was a complete "wash out" or rather – lack of it! Sorry for the pun! Actually, we have no idea from Trixie's letter as to the type of pen she uses, but hopefully, she will read this page and offer further advice on your comments. As yet, yours is the first letter to tell us that the tip has not worked and, it may well be that there are differences in the various inks and removal of some. Perhaps other readers can suggest another remedy? Don't discard your "Vanish" in disgust though – it really is marvellous for removing many marks and stains and a very handy item to keep around the house!

Dear Anne

I am a regular reader of MKM and I am writing to you because I have a problem. I am not very good at making up my own designs and I am unable to make regular visits to the nearest machine knitter's shop for help as it is quite a distance away.

I am particularly interested in designs for large and small lace shawls, especially the small triangular ones which are to be found in some high street shops. I also like lace collars which can be sewn on to dresses or blouses, but these too seem difficult to find. The type of thing I have in mind are round neck and deep V neck styles which would be knitted in perhaps a two or three ply yarn to give a lightweight finish.

The accessories I have mentioned have become very fashionable, in particular the small, fine lace triangular scarves

which can be worn over a jumper. Perhaps some of your clever designers could produce ideas for these items for a "special feature" in your magazine?

Yours sincerely
Mrs S. M. Jones
Banbury, Oxon

Mrs Jones tells us that she has a Brother KH 840 with ribber attachment and lace carriage so if anyone knows of any suitable patterns for shawls and collars of this type, which could be knitted on her machine, we will be pleased to pass them on. The idea for a special feature on the subject is also noted.

Dear Anne

The enclosed leaflet will demonstrate the enthusiasm of volunteers at our Oxfam shop to involve our customers and the donating public in joint ventures, such as knitting for children who are in a desperate plight in many parts of the world – at present particularly for those in the refugee camps between Iraq and Jordan.

When we made our information leaflet, we included a little paragraph from "Machine Knitting Monthly" which describes how to knit an "Oxfam Blanket". If we should not have made this inclusion, we will – as soon as we hear from you – cut out the paragraph.

Yours sincerely
Gwyneth Fairbank
Chorley, Lancs

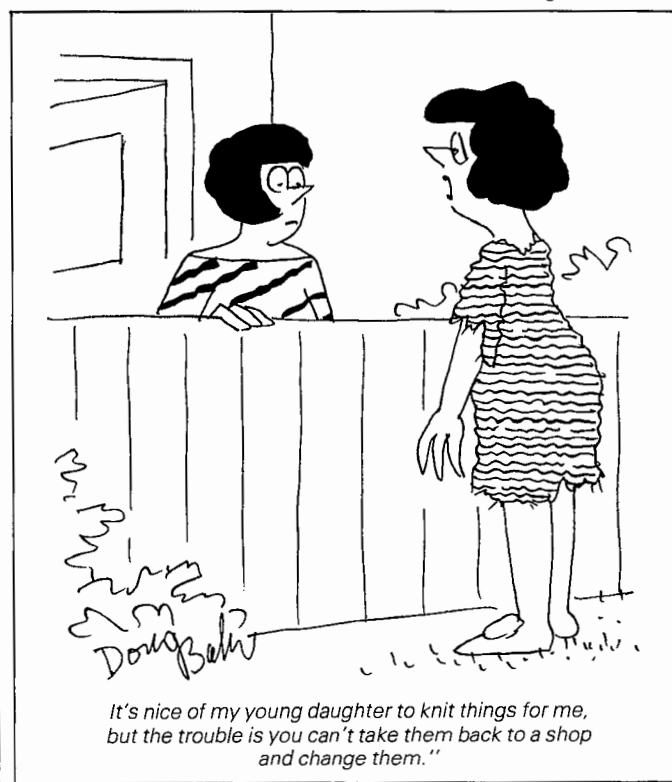
For such a worthwhile and needy cause Gwyneth, we are more than happy for you to include the Oxfam Blanket instructions on your leaflet. Other readers might like to know that the leaflet gives instructions for knitting a simple T shaped top in a choice of four sizes, to fit 20, 24, 28 and 30 inch chest. You can either hand knit the garment in double knitting or use your knitting machine and follow the 4 ply instructions. So, if you would like to help children in need, and live in the Chorley area, pop in to see Gwyneth at the Oxfam shop, 98 Market St., for an instruction leaflet. We are sure they would post one too, but do send a S.A.E. The finished garments can be taken to your nearest Oxfam shop.

Dear Anne

I wonder if you can help me? A friend of mine has been given a knitting machine and no-one seems to have heard of it or knows how to work it. The make is "ERKA" and small print on the back includes the name "Paul Dupont. Printed in France".

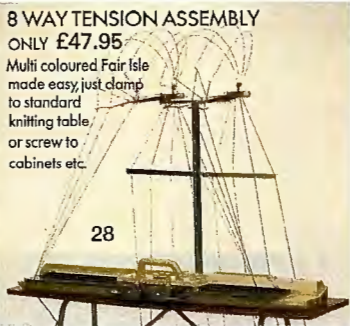
I think it is an old model which has, so far, been impossible to trace, as I cannot find the name listed anywhere. I hope that someone might know of the machine and would like to appeal to your readers for help.

Yours sincerely
Grace Worrell
Kingsbury, NW9



It's nice of my young daughter to knit things for me, but the trouble is you can't take them back to a shop and change them."

Multi coloured Fair Isle made easy, just clamp to standard knitting table or screw to cabinets etc.



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QUESTION TIME

This month we are looking at another selection of lovely garments brought in by members. I would like to highlight a few points from them, especially the good ideas and "features made from mistakes"!!

Pat Coulston

1. Firstly let's look at the lovely bright Fair Isle jacket knitted by Val, with a hem, knitted in the base colour, about six inches up from the bottom.

This is easily explained. The jacket was made too short. So, nothing daunted, Val returned the work to the machine, knitted about a six row hem, then continued in Fair Isle downwards, finishing with the rib. At the last row of rib, instead of casting off, the work was removed on waste yarn and cast off in rib, using knitting needles. Now all Val's customers want the one with the "hem"! C'est la vie! Of course, one would have to be careful what pattern you were using, so as not to get upside down flowers!! The punchcard pattern used was from a lovely book entitled "Festival of Flowers" by Wendy Phillips. The colours needed to be changed several times up the pattern and on the original, this was marked. However, what Val forgot was that on her Knitmaster she would have to mark her own card, five rows down (on Brother/Toyota machines, seven rows down). As a result, the first piece of knitting had colour changes in all the wrong places. One lives and learns!!

2. Use of knitted cords (we looked at these in MKM August '90). Thelma knitted a plain cream top and made cords in cream and apricot. These she had inserted down both sides of the front,

making a bow of the cords at the neck. Simple, but very effective.

3. Pat had used punch lace in one of the most effective ways I had seen (on the Brother 950 this is called "Thread Lace"). She had used black for the base yarn and a pretty pinky mauve, in one ply industrial, for the fine yarn. This gave the effect of a novel fabric and looked most attractive. From a distance I was quite foxed and could not think what pattern setting she had used.

4. Grace had bought a very expensive material outfit which included a jacket for a wedding. Realizing that the jacket, unlike the dress, would not have a great deal of wear, she decided to knit an outfit to match the jacket, cleverly finding a colour which almost matched the jacket, with white as the base colour. The skirt was shadow pleated, using white for the thick and jacket colour for the thin, worn with the plain side facing, so that the white was very much the dominant colour. The top again was white with thin stripes of the jacket colour. The result really did look superb.

5. The Hague Linker used by Doris to sew pockets and bands on to a cardigan gave a really flat and excellent finish. The cardigan was a tuck rib, and the bands in an every needle rib. The front of the garment was put on to the Hague, right side out and the band placed on top also right side out and joined. Similarly the patch pocket (which was knitted from the top,

downwards), was placed and tacked on to the garment and sewn with the Linker. The result was a neat almost invisible seam on the right side. If you do not own a Linker, this could be done by hand using backstitch.

The vertical buttonholes were made on the sewing machine.

Q. You described a garment in punch lace. What is the difference between this and lace using the lace carriage?

A. For Knitmaster, Brother and some Toyota owners, the lace carriage is a separate carriage, which knits lace by actually transferring one stitch on to its adjacent needle and hence making holes.

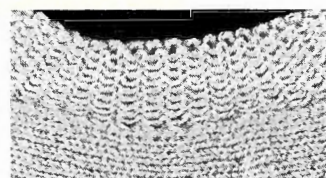
Knitmaster punch lace (Brother, 950, Thread Lace) is not worked in the same way at all. Instead of a separate carriage, there is a setting 'L' on the actual carriage. You need a finer yarn threaded into feeder B and then, as you knit in pattern, the punched holes are knitted using a single strand only but the blanks are knitted using both strands together. This is quite different from Fair Isle, where the colour in feeder A knits the blanks, and the colour in feeder B knits the holes.

Care has to be taken with the end needles whilst knitting to make sure they always knit. Sometimes they can drop off when the fine yarn knits the end stitch. Also, you may have a little trouble with the fine yarn, as you find you cannot take up enough slack - the tension wire will not stay taut. If this is the case, instead of just letting the yarn pass through the tension disc, wind it around the disc and loosen off the tension a little. You may have to adjust this several times till you get it just right. Another way of controlling this thin yarn is to cut a tiny wedge of foam and thread the yarn through the centre of it so that the foam comes just below the Tension Guide.

Remember, if the end stitches next to the carriage pull forward slightly when you knit the row, it means that the tension disc is too tight and needs to be loosened slightly.

Tension swatches, use of the Charter and shaping in punch lace are straightforward and should give you no problem. If you are casting off for the shoulders, you might be advised to change to stocking stitch rather than continue with punch lace, so as to make the knitting firmer near the seam. If you are using the holding method, then the last row, of course, would be in stocking stitch not in pattern.

Most cards suitable for Fair Isle



SAMPLE 1

can be used for punch lace.

Colours in punch lace. If you have colour 1 in for example a four ply, and colour 2 in a cotton, the effect will be of lace, as the fine cotton can scarcely be seen. If however, you contrast the colours and thickness of the yarns as Pat did, then the effect is quite different as described above.

Another effective way of using this pattern is to knit the body of the garment plain and use punch lace for the sleeves. Make them full and gather them into tight cuffs and you will have a very "dressy" effect. How about colour 1 in black and a fine multi colour or gold lurex for colour 2?

I am indebted to one of our Passap 6000 Club Members for reminding me of an excellent and easy way of knitting a waistband. The method is the same for all Duo's.

With right side of garment facing, pick up the sts from the garment for the waistband on to the back bed. Knit one row. Arrange pushers:-



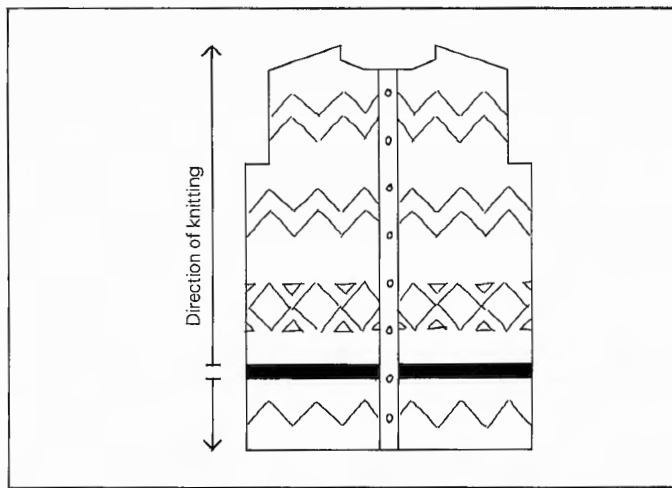
Using BX/GX, knit about 20 rows. After about row 14 check that the sts are knitting correctly. You may have to ease them back as they tend to come slightly forward as you knit. Using N/GX, K 1 row across all needles. Cast off.

The only disadvantage is that the band will always have the purl side of the rib on the outside.

This method could be used on Japanese machines, using a punch card, for example No 1, locked and using the slip cam. With right side of work facing, pick up sts for the waistband. K 1 row. K 1 programming row. Set to slip (Brother = Part: Toyota = Empty) and knit about 20 rows. Set carriage to normal K 1 row and cast off. Try it and see - it really is a time saver.

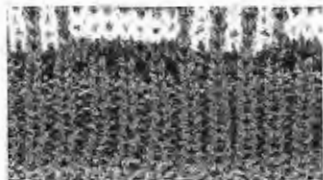
DUOMATIC MACHINES

This method of turning up knitting automatically can also be used for a hem. This is especially beneficial

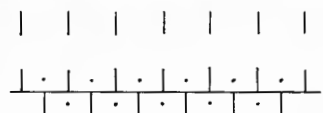


NEWS LINE

when working on the double bed, using three ply and every needle rib patterns, i.e. Jacquard or double bed tuck stitch. Handle up, orange strippers, st. sizes as usual, in a 1 x 1 needle arrangement with a pusher beneath each WORKING needle. It is essential that the pushers are placed beneath working needles, or there will be a collision.



SAMPLE 2



3 LEAF SPRAY SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with or without a ribber.

MATERIALS

Spectrum Linaria.

1 [1] x 500g cone in Juniper (MC).

1 [1] x 500g cone in Cream (A).

1 [1] x 500g cone in Hilo (B).

GARMENT WEIGHT

Finished garment in first size weighs 450g

The fibre content of this yarn is 100% Courmelle. For further information about this yarn, please write to Spectrum Yarns Ltd, Bentywell Road, Minsbridge, Huddersfield, West Yorkshire HD3 4LU.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust or chest 87-92 (97-107) cm, 34-36 (38-42) in.

Actual size 105 (120) cm, 41 1/4 (47 1/4) in.

Length to shoulder 70.5 (71.5) cm, 27 3/4 (28 1/4) in.

Sleeve seam 44.5 (47) cm, 17 1/2 (18 1/2) in.

Instructions are written for the smaller size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

32 stitches and 39 rows to 10 cm, 4 in measured over Fair Isle pattern A (tension dial setting approximately 9)

32 stitches and 40 rows to 10 cm, 4 in measured over Fair Isle pattern B (tension dial setting approximately 9)

32 stitches and 42 rows to 10 cm, 4 in measured over stocking stitch

on MT-1 (tension dial setting approximately 8)

For perfect results, please check your tension carefully

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card as shown, before starting to knit. Fill in pattern card, as shown, before starting to knit.

Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

KNITMASTER ELECTRONIC MACHINES

Place needle 1 cam at centre 0. Press button 1 (left/right on) and button 2 (right/light on 580 machines or left/light on other models).

BROTHER ELECTRONIC MACHINES

Place pattern at each side of centre 0.

FAIR ISLE PATTERN A

Using MT, K 8 rows MC/B. Using MT-1, K 2 rows MC only (st st).

Using MT, K 30 rows A/MC. Using MT-1, K 2 rows MC only (st st).

These 42 rows form pattern.

FAIR ISLE PATTERN B

Using MT, K 8 rows MC/B. Lock card on first row. Cont in st st.

Using MT-1, K 2 rows MC and 2 rows A. Release card and cont in

Fair Isle. Using MT, K 8 rows A/MC. Lock card on first row. Cont in st

st. Using MT-1, K 2 rows A and 2 rows MC. Release card and cont

in Fair Isle. These 24 rows form pattern.

FAIR ISLE PATTERN C

Using MT, K 8 rows MC/B. Lock card on first row. Cont in st st.

Using MT-1, K 2 rows MC, 60 (68) rows A and 2 rows MC. Release

card and cont in Fair Isle. These 72 (78) rows form pattern.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 85 [97] Ns at left and right of centre 0 to WP. 170 [194] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 30 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 85 [97] Ns at left and right of centre 0 to WP. 170 [194] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 61 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

ALL MACHINES

Insert card and lock on first row. Set RC at 000. Using MT-1, K 2 rows. Release card and cont in Fair Isle pattern A. K 124 rows. RC shows 126. Lock card on first row. Using MT-1 and MC, K 2 rows. Release card and cont in Fair Isle patt B. K 12 rows. RC shows 140 and work measures 42.5 cm, 16 3/4 in. Place marker at each end. K 70 rows. RC shows 210. Cont in st st **. Using MT-1 and A, K 44 [48] rows. RC shows 254 [258] and work measures 70.5 [71.5] cm, 27 3/4 [28 1/4] in.

SHAPE NECK AND SHOULDERS

Push 109 [123] Ns at left to HP and cont on rem sts for first side. Cast off 10 [12] sts at beg of next row and 4 sts at beg of next row. Dec 1 st at neck edge of foll 6 rows and, at the same time, cast off 10 [12] sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 11 [13] sts. With carriage at right, push 48 [52] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side reversing shapings.

FRONT

Work as for back to **. Using MT-1 and A, K 14 rows. RC shows 224.

SHAPE NECK

Push 103 [117] Ns at left to HP

and cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll alt row. Dec 1 st at neck edge of next 4 rows. Dec 1st at neck edge of next and every foll alt row until 51 [61] sts rem. K 15 [19] rows.

SHAPE SHOULDER

Cast off 10 [12] sts at beg of next and foll 3 alt rows, K 1 row. Cast off rem 11 [13] sts. With carriage at right, push 36 [40] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side reversing shapings.

SLEEVES

Insert card and lock on first row. Push 47 Ns at left and right of centre 0 to WP. 94 Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-1 and MC, K 2 rows. Release card and cont in Fair Isle patt C. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 170 [176] sts. K 5 rows. RC shows 156 [168] and work measures 37.5 [40] cm, 14 3/4 [15 1/4] in. Cast off loosely in MC.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 64 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 30 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 65 Ns to WP. Work as for back from * to *.

ALL MACHINES

With P side facing, replace 94 sts from lower edge of sleeve on to Ns, gathering evenly. Using MT+1, K 2 rows. Cast off.

NECK BORDER

Insert card and lock on first row. Push 85 [91] Ns at left and right of centre 0 to WP. 170 [182] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-1 and MC, K 2 rows. Release card and cont in Fair Isle patt A. K 10 rows. RC shows 12. Using WY, K a few rows in st st and release from machine.



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NECKBAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 146 [158] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 20 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 146 [158] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right.

Set RC at 000. Using MT-1 and MC, K 10 rows. Using MT-2, K 21 rows. Using MT-1, K 10 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

ALL MACHINES

With P side of neck border facing, replace 170 [182] sts from last row worked in MC on to Ns gathering evenly. Using MT+1, K 2 rows. Cast off.

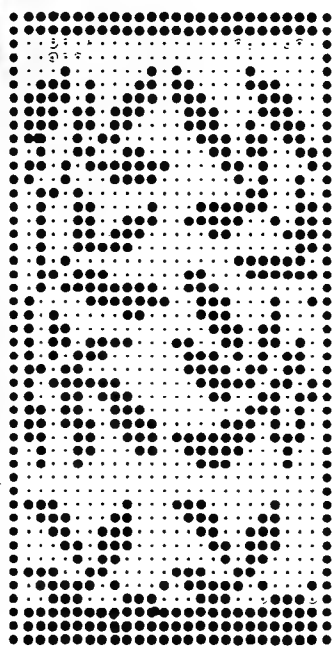
PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder seams. Set in sleeves between markers stretching slightly. Join side and sleeve seams. Graft first row of neck border around neck edge. Join neck border and neckband seam. Swiss darn in B following chart.

PUNCH CARD



ELECTRONIC CHART

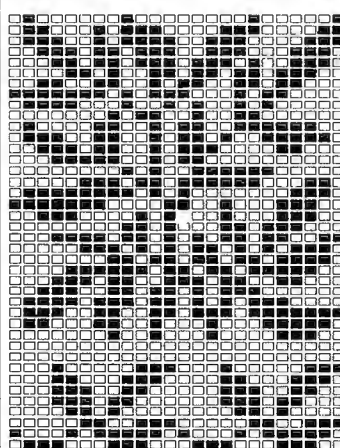
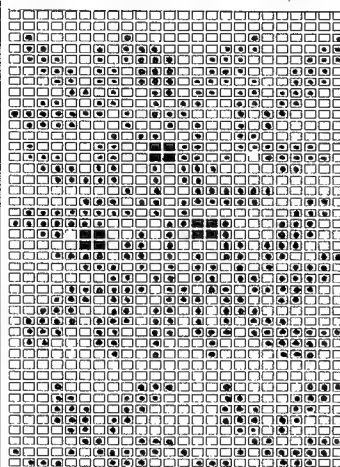
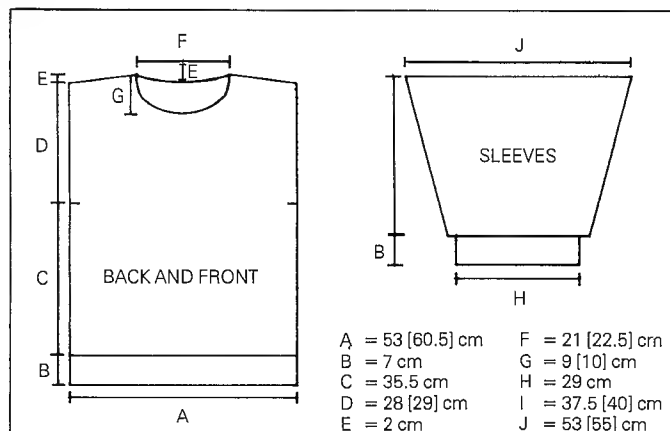


CHART FOR EMBROIDERY



■ = SWISS DARN IN COL. B



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repeat of the pattern needs to be entered, no matter how small, and it can be any width up to 24 stitches.

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COLOUR CHANGERS – Part 2

This month, Diane explores some simple stripes which can be knitted with the colour changer.

Diane Bennett



Fig 1

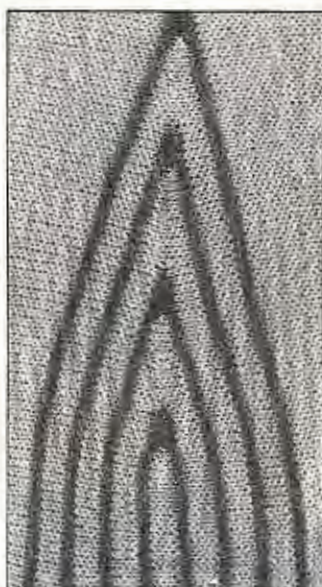


Fig 2

When the colour changer has been correctly set and the yarns checked, as described in last month's article, why not try some simple stripes? Most knitters want to try complicated stitch patterns such as double jacquard, but it is much better to try some simple designs using shapes which do not require complex increases or decreases. Once you are familiar with the basic working of the colour changer, you will be able to experiment with the wide range of stitch patterns which I will be describing in later articles.

Owners of single bed colour changers can knit stripes into a large number of items. Start with something simple such as a hat, scarf or bag which can be knitted as a straight piece. Many different striped jumpers can also be knitted and this is a very useful way to use up oddments of yarn.

The double bed colour changer can be used to knit stripes with fairly fine yarn (no thicker than three ply) and a full needle rib

setting. Set the ribber to the H position and cast on with all needles on both beds in work. For thicker yarns, use a 1×1 or 2×2 rib. Simple ideas for the double bed colour changer include striped welts, hats and scarves. Ribbed scarves need to have quite wide stripes, to allow the ends of yarn to be cut and sewn into the knitting.

When planning stripe sequences, experiment to find interesting ways of using the stripes, colours and textures within the garment. By varying the width of the stripes in one or more of the colours used, it is possible to create a range of different effects. Fig. 1 shows a very simple sequence using two colours. To make the sequence of colour changes easier to remember, only the width of the light coloured stripes has been varied. All the darker stripes cover two rows.

Stripes can be used within garments in many different ways. Try using stripes for the sleeves or body only, or knitting them as a contrast band at the bottom of the body and sleeve pieces. Sideways knitted garments are ideal for the addition of stripes, especially for larger sizes. Try knitting stripes into the sleeves and combining these with a patterned section in the centre of the body which is edged with the same stripes. Or knit a sleeve with one colour and use a wide stripe sequence in the centre of the body to change to another colour for the other sleeve. Try using black and white for a really dramatic effect.



Fig 3

YARNS FOR STRIPES

Although any yarns can be used to knit stripes, it is particularly effective to include textured and space-dyed yarns in striped fabrics. It is not essential to have a colour difference – a difference in texture can also create a beautiful fabric. Try, for example, fine mohair knitted in stripes with a matching smooth yarn or a boucle alternating with a slightly fluffy yarn.

Many different types of space-dyed yarns are now available and these are lovely for stripes. For a fairly subtle effect, match one of the colours in this yarn to use as the contrast. There are several shades of space-dyed Hobby and these can be knitted with plain Hobby, Artistic; Celebration or Rania.

STRIPES IN SKIRTS

Owners of single bed colour changers can use these to knit stripes into sideways knitted skirts. These are very flattering and can be useful to introduce a small amount of colour to tone with a top or jacket.

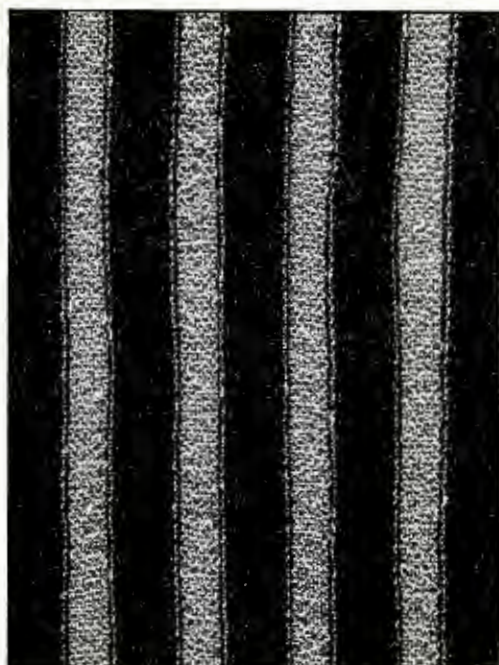


Fig 4a

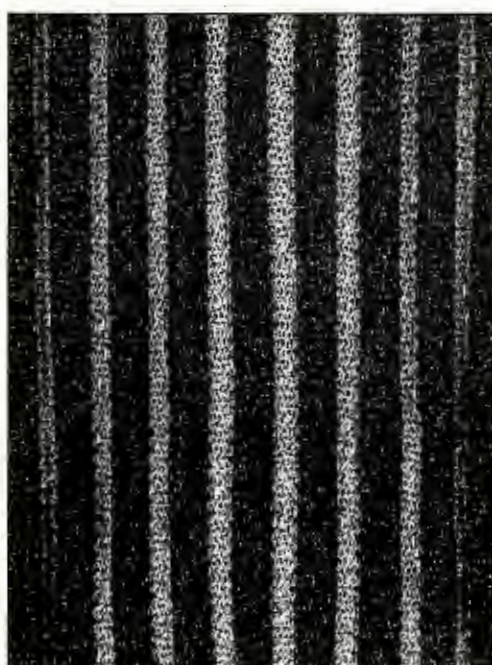


Fig 4b

When shaping sideways knitted skirts using holding position, there are two methods of holding the needles:

1. Blocks of needles (say ten) are brought to holding position, but the needles are all returned to working position as one block, usually by setting the carriage to N.

2. Blocks of needles are brought to holding position and the needles are returned to working position in blocks of the same size.

When knitting stripes into circular skirts, it is essential to use Method 2 to ensure that the stripes are the correct shape. If Method 1 is used, the stripes may 'twist' at the bottom, and it may be impossible to eliminate this by pressing.

Stripes are most commonly knitted into the centre of each straight section of the skirt. It is also possible to use one colour for the straight rows and another for the shaped sections, or to knit godets of a contrast colour into the bottom of a skirt. Fig. 2 shows a series of stripes knitted into the shaped section of a skirt. As the needles are put into hold, knit 2 rows contrast, 4 rows main colour. Make sure that the colour sequence is correct as the needles are returned to working position.

TEXTURED STRIPES

More texture can be added to stripes by picking up from below with a transfer tool. There are many different ways in which this can be knitted, by altering the width of the stripes and the number and spacing of the needles which are picked up. Fig. 3 shows a sample which was knitted like this:

1. Knit main colour.
 2. Begin stripe sequence. Knit 10 rows contrast colour.
 3. Using a 2 prong transfer tool, pick up 2 stitches from the last row knitted in main colour on to needles 1, 10 and 11, 20 and 21 and so on each side of 0.
 4. Knit 10 rows main colour
 5. Pick up stitches from the last row knitted in contrast colour on to needles 5 and 6, 15 and 16 and so on each side of 0.
- Repeat steps 2 to 5 for the length of pattern required.

This can be used all over a garment or in bands. The fabric is quite deeply sculptured and this effect can be reduced by pressing if the yarn is suitable.

SHADOW PLEATS

If two yarns of a different thickness are used to knit stripes, the knitted fabric has a corrugated or pleated appearance which can be enhanced by pressing or steaming. Although this can also

be used for collars, sleeves and so on, it is usually used to knit skirts.

The width of the pleats can be varied for different effects, although very wide pleats (in excess of about 16 rows) may not hold their shape. Using a smaller number of rows for the finer yarn reduces the bulk of the finished fabric and is desirable for those with "average plus" figures.

Any combination of yarn may be used, but for skirts only unbulked acrylics should be used. Many patterns use Silky as the fine yarn, but the disadvantage of this is that the tension needs to be tightened when knitting this yarn and loosened when knitting the thicker yarn. A skirt of this kind may contain more than 100 pleats, so changing the tension can be very tedious. Some yarn combinations will produce shadow pleats without change of tension - for example use Hobby as the fine yarn and Hobby plus Silky, Celebration or Artistic as the thicker yarn.

Before steaming or pressing, a shadow pleated skirt is an amazing piece of knitting. It more closely resembles a pelmet than a skirt, being very wide and very short as you will see in Fig. 4a. This was knitted from the shadow pleated skirt pattern in my book "Skirts", using Hobby as the finer yarn and Celebration as the thicker yarn.

When complete, the skirt can be gathered and pressed - but this does take a long time.

Alternatively, steam the skirt using the In-Ex steaming kit, which is very easy to use and takes only about half an hour. If you have never seen a skirt like this being steamed, it is an amazing experience. It drops to up to double its original length in about five to ten minutes. The transformation is quick and incredible, as you will see from Fig. 4b, which shows a sample identical to Fig. 4a after having been steamed!

If you have always thought that stripes are boring, please think again. Not only are they an easy introduction to the colour changer, but they can also be knitted and used in a large number of different ways. However, next month I will be looking at some of the stitch patterns which can be knitted with the colour changer.

'Skirts' by Diane Bennett is available from your local dealer (price £5.25) or direct from Diane Bennett, 9 Huntley Grove, Nailsea, Bristol BS19 2UQ (post free if you mention the magazine). For details of the In-Ex skirt steaming kit, contact your dealer or sent a SAE to In-Ex Systems Ltd., 35 White Horse Road, Windsor, Berks SL4 4PJ.



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BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using C, cast on 100 [106, 112, 118, 124] sts in 1x1 rib. * K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-7/MT-7, K 1 row. Using MC, K 17 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 98 [104, 110, 116, 122] Ns to WP. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-4 and MC, K 16 rows. Using C, K 5 rows. Using MC, K 16 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. * Inc 1 st at each end. 100 [106, 112, 118, 124] sts.

ALL MACHINES

Set RC at 000. Using MT, K 10 rows. Shape sides by inc 1 st at each end of next and every foll 9th [10th, 11th, 12th, 13th] row until there are 112 [118, 124, 130, 136] sts. K 10 [9, 8, 7, 6] rows. RC shows 66 [70, 74, 78, 82] and work measures 23 [24, 25, 26, 27] cm, 9 [9½, 9¾, 10¼, 10¾] in.

SHAPE ARMHOLES

Cast off 3 [4, 4, 5, 6] sts at beg of next 2 rows and 2 [3, 4, 5, 5] sts at beg of foll 2 rows. Dec 1 st at each end of next and every foll alt row until 92 [94, 96, 98, 100] sts rem. K 57 [61, 63, 65, 67] rows. RC shows 136 [144, 152, 158, 166] and work measures 43 [45, 47, 49, 51] cm, 17 [17¾, 18½, 19¼, 20] in.

SHAPE NECK AND SHOULDERS

Using a length of MC, cast off centre 18 [18, 20, 20, 22] sts. Push 37 [38, 38, 39, 39] Ns to left to HP and cont on rem sts for first side. Cast off 5 sts at beg of next 4 rows. Cast off 6 sts at beg of next and foll alt row, K 1 row. Cast off rem 5 [6, 6, 7, 7] sts. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

RIGHT FRONT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using C, cast on 46 [49, 52, 55, 58] sts in 1x1 rib. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 47 [50, 53, 56, 59] Ns to WP. Work as for back from * to *. Dec 1 st. 46 [49, 52, 55, 58] sts.

ALL MACHINES **

*** Set RC at 000. Using MT, K 10 rows. Shape side by inc 1 st at right edge of next and every foll 9th [10th, 11th, 12th, 13th] row until there are 52 [55, 58, 61, 64] sts. K 10 [9, 8, 7, 6] rows. RC shows 66 [70, 74, 78, 82] and work measures 23 [24, 25, 26, 27] cm, 9 [9½, 9¾, 10¼, 10¾] in. K 1

4 CHENILLE EMBROIDERED CARDIGAN

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with or without a ribber.

MATERIALS

Yeoman Chenille 4-ply

1 [1, 1, 1, 1] x 500g cone in Denver (MC).

Twilleys Goldfingering.

1 [1, 1, 1, 1] x 25g ball in Gold (C).

10 buttons.

Crochet hook.

GARMENT WEIGHT

Finished garment in second size weighs 320g.

The fibre content of Chenille is 100% Acrylic and Goldfingering is 80% Viscose, 20% Metallised Polyester. For further information about these yarns, please write to Yeoman Yarns, 31 High Street, Kibworth, Leicestershire LE8 0HS, or H. G. Twilley Ltd., Roman Mill, Stamford, Lincolnshire PE9 1BG.

YARN THICKNESS

Goldfingering is medium fine weight and knits as three ply. Chenille is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102] cm, 32 [34, 36, 38, 40] in. Actual size 96 [101, 106, 112, 117] cm, 37¾ [39¾, 41¾, 44, 46] in. Length to shoulder 43 [45, 47, 49, 51] cm, 17 [17¾, 18½, 19¼, 20] in. Sleeve seam 46 cm, 18 in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

23 stitches and 35 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 8).

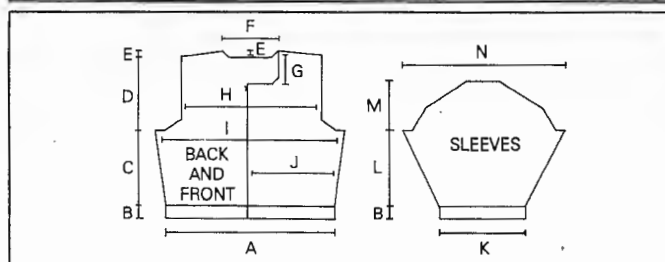
For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Count Ns in NWP as sts throughout.



row extra for left front only.

SHAPE ARMHOLE

Cast off 3 [4, 4, 5, 6] sts at beg of next row, K 1 row. Cast off 2 [3, 4, 5, 5] sts at beg of next row, K 1 row. Dec 1 st at beg of next and every foll alt row until 42 [43, 44, 45, 46] sts rem. K 30 [34, 36, 38, 40] rows.

SHAPE NECK

Cast off 6 sts at beg of next row, K 1 row. Cast off 3 [3, 3, 3, 4] sts at beg of next row, K 1 row. Cast

- A = 43 [46, 48.5, 51, 53.5] cm
- B = 4 cm
- C = 19 [20, 21, 22, 23] cm
- D = 20 [21, 22, 23, 24] cm
- E = 2 cm
- F = 16.5 [16.5, 17, 17, 18] cm
- G = 10 cm
- H = 40 [40.5, 41.5, 42.5, 43] cm
- I = 48.5 [51, 53.5, 56.5, 59] cm
- J = 22.5 [23.75, 25, 26.5, 27.75] cm
- K = 22.5 [24, 25, 26, 26.5] cm
- L = 42 cm
- M = 15 cm
- N = 43 [46, 47.5, 50, 52] cm

off 2 [2, 3, 3, 3] sts at beg of next row, K 1 row. Dec 1 st at beg of next and every foll alt row until 27 [28, 28, 29, 29] sts rem. K 14 rows.

SHAPE SHOULDER

Cast off 5 sts at beg of next and foll alt row, K 1 row. Cast off 6 sts at beg of next and foll alt row, K 1 row. Cast off rem 5 [6, 6, 7, 7] sts ***.

LEFT FRONT

Work as for right front to **, then from *** to *** noting alteration in number of rows worked and reading left for right.

SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using C, cast on 52 [56, 58, 60, 62] sts in 1x1 rib. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 50 [56, 58, 60, 62] Ns to WP. Work as for back from * to *. Inc 2 [0, 2, 1, 0] sts. 52 [56, 58, 60, 62] sts.

ALL MACHINES

Set RC at 000. Using MT, K 5 rows. Shape sides by inc 1 st at each end of next and every foll 6th [5th, 5th, 5th, 5th] row until there are 100 [106, 110, 116, 120] sts. K 4 [22, 17, 7, 2] rows. RC shows 148 and work measures 46 cm, 18 in.

SHAPE TOP

Cast off 3 [4, 4, 5, 6] sts at beg of next 2 rows and 2 [3, 4, 5, 5] sts at beg of foll 2 rows. Dec 1 st at each end of next and foll alt row. * Dec 1 st at each end of next and foll 2 alt rows. Rep from * 6 times more. Dec 1 st at each end of next and foll alt row. K 1 row. Cast off 4 sts at beg of next 4 rows and 2 [3, 4, 5, 6] sts at beg of foll 2 rows. Cast off rem 20 sts.

NECKBAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using C, cast on 102 [102, 108, 108, 114] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-7/MT-7, K 1 row. Using MC, K 13 rows. Transfer sts for st st. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

Push 101 [101, 107, 107, 113] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-3 and MC, K 6 rows. Using MT-4, K 6 rows. Using C, K 5 rows. Using MC, K 6 rows. Using MT-3, K 6 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. K 1 row. Using WY, K a few rows and release from machine.



BUTTONHOLE BAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using C, cast on 120 [130, 138, 144, 154] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-7/MT-7, K 1 row. Using MC, K 6 rows. Counting from right edge, make double eyelet buttonholes over 6th and 7th [6th and 7th, 6th and 7th, 4th and 5th, 5th and 6th] and every foll 11th and 12th [12th and 13th, 13th and 14th, 14th and 15th, 15th and 16th] sts. K 7 rows. Transfer sts for st st. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

Push 119 [128, 137, 143, 152] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-4 and MC, K 6 rows. Counting from right edge, make buttonholes over 6th and 7th [6th and 7th, 6th and 7th, 4th and 5th, 4th and 5th] and every foll 11th and 12th [12th and 13th, 13th and 14th, 14th and 15th, 15th and 16th] sts. K 6 rows. Using C, K 5 rows. Using MC, K 6 rows. Make buttonholes over same sts as before. K 6 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. K 1 row. Using WY, K a few rows and release from machine.

BUTTON BAND

Work as for buttonhole band omitting buttonholes.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder seams. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MC. Set in sleeves. Join side and sleeve seams. Pin button and buttonhole bands into position. Unravelling WY as required, backstitch through open loops of last row worked in MC. Set in sleeves. Join side and sleeve seams. Pin button and buttonhole bands into position. Unravelling WY as required, backstitch through open loops of last row worked in MC. Using crochet hook and 2 strands of C, work a row of DC along top and bottom ends of button and buttonhole bands. Using 2 strands of C, embroider star motifs as shown in photograph. Sew on buttons.

MACHINES WITHOUT RIBBER

Finish buttonholes.

CLUB LINE

These days many Clubs regularly stage a Fashion Show for charity, whilst others would like to but hesitate, wondering just what would be involved.

Ann Taylor

To my mind, there are two ways of tackling the issue depending on which charity you wish to raise money for. The small individual charity usually needs a different approach to the big nationally organised ones. Supporting the small, but no less important, charities, usually means more work for the Club as a whole, so let us deal with this type first as they are often the most urgently in need of money.

THE TYPE OF CHARITY

Wherever you live, you will see appeals for money to help individuals; the child with a terminal illness wanting to go to Disneyland; the child in need of treatment that can only be given abroad; the teenager in need of a specially adapted car due to a dreadful disability. Families are hit by a momentous tragedy and an appeal fund is set up. For events such as these, the whole community sets to and raises money and the more varied and appealing the methods used the more the money is likely to roll in.

A Fashion Show by your Club is likely to be a totally different method from most used locally.

The biggest problem in this instance is *time*, for however large your Club, apart from their own garments and those they have made for the family, there is not going to be a large stock of new garments available instantly!

PREPARATION

Fortunately, appeals can go on for three to six months, sometimes longer in some cases. Once the Club has decided to support such an appeal, someone should be in charge of a list of Club members willing to produce garments for the show. These members must be made aware that they are

committed and the garments must be produced on time.

Yes, you can use garments that have already been worn. After all that knitting and making up, I have yet to meet a knitter who does not take care of the finished garment! If you can borrow display garments from your local machine knitting shop, so much the better and often one can borrow from the manufacturers of machines, but do remember they have a great call on their stocks. You are responsible for returning them and if they have come from some distance, the returning can prove costly, reducing the amount you have raised for charity.

For a decent display, about one hundred garments are required – for which you are going to need “models”. This is where Club members come up trumps, modelling their own garments and often involving their family and friends. The odd bribe of “yes, I will make you something” does not come amiss either!

Helpers will be needed to dress and prepare the models. Remember, once again, to have a list of those who will do this, along with their addresses and phone numbers. Important, also, are dress rails for the garments to hang on in the changing room. It is surprising how many people have these rails available for you to borrow and failing all else, an approach to the local dress shop can often turn up one that is in the stock room unused.

OTHER MEANS OF RAISING FUNDS

No fashion show is complete without a draw and perhaps coffee and biscuits during the interval.

Out comes the list again and you need two people at least to be responsible for the draw and some others responsible for the refreshments.

Getting prizes for the draw fluctuates from being easy to downright hard. If there are a lot of local events taking place, it can be hard, but in a quiet time, a while spent going round the local shops and explaining the situation to the owner/manager, can produce a marvellous selection of goodies. Failing that, a raffle on club nights for a few months can produce cash to buy prizes, but the first method is obviously the best.

Refreshments such as coffee, tea and fruit juice with biscuits are simple to manage and the price can either be included in the ticket, or charged at the time. Remember that the latter takes extra time and usually requires an extra person.

Finally, decide how many people you can cope with as an audience, be it 50, 100, 150 or more and what time of day the event will be held. This must be a suitable time for all the Club participants.

All these things must be sorted out before going any further with the preparations. To go ahead before the plans are laid and confirmed could cost you money if things have to be cancelled.

THE EXPENSES

Nothing in your preparations so far has cost money, but from now on a careful record must be kept of how much everything costs and, listed as expenses, these must be recovered from the total sum raised. If your Club has a reasonable bank balance, you may decide to waive expenses as part of the Club's contribution but, whatever is decided upon, keep records.

The venue now has to be found and ideally it needs to be a hall with a portable raised dais. Stages can be difficult for Club members and friends to manage if coming down into an audience. You would be surprised just how high some of them are. You will need room for chairs on either side of a central aisle and room either side of the block of chairs for the audience exits. The other essential is a changing room near the hall for the models. Most places have kitchen facilities with a relevant hatchway, but you would be wise to check several halls before deciding, if this is your first venture. The other stumbling block is getting the booking to coincide with a date that suits everyone.

Get written confirmation when you have arranged a date. Church halls, community centres and schools are all good venues, but watch the price tag. Often a



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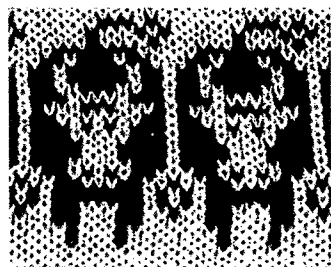
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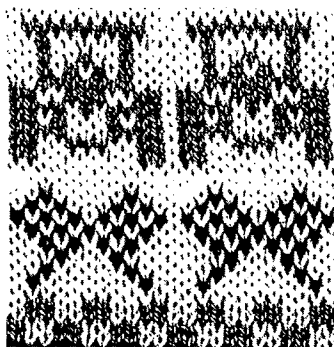
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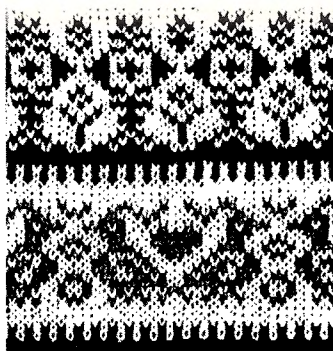


N.B. Not only do these tiny garments make use of all the odds and ends of yarns many of us have available, they are also very saleable at bazaars, fetes, and craft fairs.

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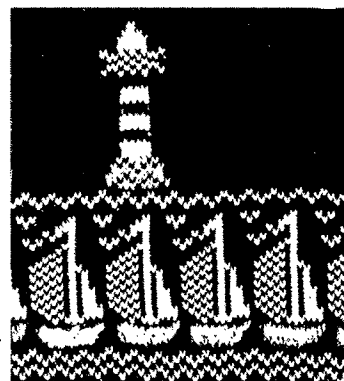
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school, by arrangement with County Hall, can reduce the fee if the event is in aid of a child from the school or for something connected with education.

If you require music and a microphone, now is the time to organise the loan or the hire of equipment. Often someone in the Club has such equipment or knows of some and you may be lucky and get the equipment and the person to set it up, for nothing.

OTHER ESSENTIALS

Now you are ready to get tickets and posters printed and start advertising. It is again amazing how often someone from the Club can get tickets or posters printed at a much more reasonable price than you had expected after making a few enquiries! Sometimes a school will have printing facilities and that will cut the costs for you. It is a good idea to have one person responsible for distributing the posters to shops and often locally

owned shops will sell tickets for you. Ask the Club members who have jobs if they can display a poster at work and also sell tickets. Again, one person distributing the tickets is able to keep a much better check and a time should be stipulated by when the monies and unsold tickets must be returned.

Ring or write to your local radio station who will give you well-deserved plugs and may even invite you in to give more information.

Visit your local newspaper office and ask for a write-up, preferably nearer the time of the show and be sure to give the Club a good plug at the same time! Give the information to the free newspapers as well. They too will probably write about the show. Make use of everything that you can in the way of free advertising. If you are using a local school hall, you may find that the Head will be willing for the children to take home a small advertisement, though it is always doubtful how many actually arrive home!

Remember also the charity concerned, because their people

will want to help by taking posters and probably tickets.

It is nice to have programmes. These can often be photocopied and should contain a list of the garments loaned, as well as those exhibited by Club members. A potted history of the Club usually goes down well.

GETTING IT ALL TOGETHER

A get-together about a week before the event is usually advisable. It could be on a Club night, or take place in someone's home. Now you can check on the garments and who wears what; the raffle and who does what; the tickets and who is selling on the night; and of course the refreshments.

Expect hitches!

You have time to iron them out. There is no need to panic – it does come right on the night – or day! Just ensure that people know what they are doing and be firm. Never let someone else decide what they are going to do – unless it happens to suit you. Make sure everyone knows what they are doing and accept that some will never know but will be organised by someone who does! Usually a husband or son will be delighted to have charge of the music and the microphone. Do check that they know the music is not to be too loud and that you will want to check the microphone before the start of the show, assuming that you as the organiser will be compere as well.

COMPEREING

This is not difficult and usually the Club leader has a pretty good idea of who made what, what it is made of and who is modelling it. What is difficult is knowing what is for sale and what is not. You can be sure that if Aunt Eliza loans the best suit that she is particularly fond of, that will be the one that is sold if you make a mistake! The best way is to give the model a display number to carry for those garments that are for sale. The same number is allocated to the Club member who made the garments and it will appear with all her garments that are for sale. Then the audience can be told to make a note of any number in which they are interested and that the garments can be seen after the show, usually in the changing room(!). The Club member can then do her own selling.

Usually ten percent is built in to

the price as her contribution to the fund.

Keep the music in the background and keep the chatter brief, allowing the model time to walk down the centre of the audience if possible and back up one side or the other returning to the changing room.

We always have my right hand at Club, Ruth, on the door as the model enters to check that there is a steady flow of models coming in, that they are wearing a complete outfit and that no one appears with her skirt hitched up into her knickers! Do you think it cannot happen? If you have ever witnessed the mad scramble in the changing rooms... This is where it is essential to have helpers assigned to one or two models. They help remove one garment and have the next ready and believe me, they are worth their weight in gold.

If you have children modelling try to start the show with them, the audience usually love it. They can appear at intervals later with mum or granny – always a wow! A baby in its christening gown is another sure fire success to get the show off with the right atmosphere, while the occasional male model (very occasional) can be guaranteed to steal the show and provide a bit of pantomime if you persuade two of them to go on together.

Make a break halfway through for refreshments. Have the draw when the show is finished.

If it is possible, give the audience some idea of the total amount raised (remember to underestimate and deduct expenses). Be prepared also to answer a lot of questions about machine knitting, the Club and classes.

Ensure that you give details to the local papers when you know the amount raised and there is the possibility, if you nagged enough beforehand, that they will have sent a photographer to the event.

When it is all over, invite the people from the charity concerned to a Club night and present them with the cheque – then everyone participates. You may even get another photograph in the local paper!

Yes, it is a lot of hard work but it is very rewarding in a lot of ways apart from the money you can give to a worthwhile local cause. It brings unity to the Club and often gets people doing things they would never have dreamed of!

There are easier ways of running a fashion show and next month I will cover those. In the meantime – go for it! You will have no time for a nervous breakdown!

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To: The Editor, Machine Knitting Monthly,
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Organiser's telephone number

Name of club

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Monthly date(s) of meetings

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SINGER SPECIAL

THE SYSTEM 9000 KNITTING MACHINE

Last month George introduced himself and told us how he became fascinated by the knitting machine. Now he introduces the System 9000 to us.

George le Warré

For the past couple of years there has been a lot of talk that the Superba Company of Mulhouse France, have a new knitting machine to launch onto the market, that will change the whole outlook on home machine knitting and design.

Well, at long last, we are able to see this marvel, and it is true to say that it is indeed very different from other knitting machines that we have seen before.

The Needle Beds
Being a European made machine,

it comes as a true double bed, which means that it already has two beds of needles, which are factory aligned. This enables knitters to knit all types of knitting involving both plain and purl stitches, right from the start. There is no need to purchase a separate "ribber" at a later date, and then have to fix it to the basic machine. It is all there right from the start, but the front bed is so much more than just for knitting rib stitches. It extends the knitting capabilities of the machine tremendously.

The beds are of a metal alloy, which makes for a very strong machine, and each bed contains 180 needles at a 5 millimetre spacing, which is the European "standard" gauge. With this number of needles and the 5mm spacing, you are able to knit fabric the same width as on single bed machines with 200 needles at a 4.5mm spacing, but the advantage is that a wider choice of yarns may be used with the wider needle space.

Not only is there a wider needle space, there is also an adjustable space between the beds. From 3 to 6 millimetres, adjusted very simply and quickly by the flick of a single lever to accommodate thin and thick yarns or fabrics, and there is a little window at the left of the bed to tell you which bed spacing you are using.

The front bed has three main settings. Full pitch where needles are opposite each other. Half pitch, needles work into the needle space on the opposite bed. Quarter pitch, which is the position used when transferring stitches from bed to bed with either the Transfer Carriage or the Garter Carriage. Both these accessories will transfer stitches from either bed to the opposite one, not just from the front to back. The pitch is adjusted with just a single lever that is plainly marked with pictures of how the needles will be positioned when the lever is beneath it.

Racking is no problem with the easily accessible racking lever, which has a very positive left/right movement, and allows you eight racking positions.

The Carriages
Obviously, with two beds of needles, there has to be two carriages, and the big advantage with the Superba System machines is that both back and front carriages are almost identical. The four buttons and the levers that control and set the stitch types are labelled in exactly the same way, so once you have learned them for the main bed, there is nothing extra to learn on the front bed, except that there are two additional buttons, which make needle selection on the front bed possible. The back carriage contains the electronics which makes the needle selection for patterning.

By selecting the buttons either singly, or in combination on each carriage, all the stitch types we have come to know and love are made available. The buttons are each plainly labelled with a diagram for KNIT, TUCK, CIRCULAR and SLIP. There are also two small levers on both carriages that control needle movement into or out of holding position, called the Needle Return Levers. Each has three positions, centre, which is neutral (no action). Up, which leaves needles placed up into holding position in hold. Down, which will collect all the needles placed into hold, and knit them back to

working position as you knit a row.

On the back carriage are placed two protruding feet, that connect with the **CURSOR** which runs in its own channel along the base of the back bed. The job of the protruding feet, called Selector Block Feet or Cursor Connectors, is to connect the carriage to the electronics of the Controller, the part of the machine that makes patterns. Each time you knit across the bed, a cursor connector picks up the cursor and carries it to the other side of the bed, over your width of knitting. At the end of this row, the cursor connector drops the cursor and allows it to change to the opposite connector ready to knit back in the opposite direction. So when you knit to the left, the cursor is carried by the left connector. To the right by the right connector. By use of this ingenious method, there is no necessity for a "curly cable" to connect the carriages to the Controller, or to get in the way of your knitting yarns.

The cursor actually selects patterning needles within the row you are knitting, not a preselection for the following row, so you always know exactly where you are.

This is where this machine is really so very different to all the other electronic knitting machines that are available on the market. The Controller is an actual computer that controls all the stitch patterns, and allows you to create your own designs in full colour from one of the 99 colour palettes. Not only stitch patterns, but garment shapes as well, from a choice of many, many thousands accessible at the touch of a button.

On the top of the Controller, there is a key pad, rather like the key pad of a telephone or pocket calculator, which consists of 16 buttons. 0 to 9 as numeric keys, plus C, E, -, H, Y, N, laid out as in the diagram below.



The numeric keys are used to select patterns and shapes, and in addition allow you to perform several functions within the programme.

0 = Allows you to abandon working at various points.
4 = STOP or GO within the knitting programme. STOP prevents the Controller sending any information to the knitting machine. GO makes the Controller send pattern and shape information.
5 = INITIALISATION. This sets the machine cursor to correspond

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with the cursor position within the knitting programme, eg. place the machine cursor at needle 1 on the right of the bed and enter 1 in answer to the question ?CURSOR when it appears on the screen. This will set your design centrally within the knitting automatically.

6 = ROWS. Used during the knitting programme allowing you to jump forwards or backwards within the knitting section, eg. if you have made a mistake in a pattern, press key 6. A window with ROWS? appears. You enter -4 to undo 4 rows and follow with button E to enter this information. The pattern and shape are taken back four rows and are at the correct position for you to start knitting again, once you have unpicked the 4 rows.

7 & 8 = MOVE LEFT or RIGHT respectively. In the knitting programme, if you have the ZOOM (magnification) on, to show only a small area of the pattern, pressing 7 or 8 will move or "scroll" the picture left or right.

9 = ZOOM. Used to magnify the area of the design card on the screen, and to switch magnification off again. It is represented by a picture of a magnifying glass.

The remaining numeric keys do not have second functions.

The alphabetical keys work in the following way:

H = HELP. In the knitting section of the programme, pressing key H will display information regarding the knitting on the screen, relevant to this section.

Y = YES. Used to confirm a written instruction to the Controller. See NO below.

N = NO. To cancel a written instruction, e.g. if at the start of the knitting a window displays "Start with carriage on the right" and you want to start at the left, press key N to cancel the instruction.

E = ENTER. This key enters values tapped into the computer with the numeric keys eg. when entering a stitch pattern number 123. After pressing keys 1, 2 and 3, press E to send them to the computer memory and start it searching for this stitch pattern. See C below.

C = CORRECTION. Used to cancel a numeric instruction entered with the keys if you enter an incorrect number. See E above, should you have accidentally pressed 1, 2 and 4, press C and re-enter the correct number, 1, 2, 3.

- = HYPHEN. This has three meanings, for different areas of the programme. A **HYPHEN** in the **SHAPES** section, used to separate the shape code and the size code e.g. you want to enter shape 240 in size 12. Press keys 2, 4, 0. Then the hyphen followed by 1 and 2. Displayed as 240-12 on the screen.

It works as **MINUS** after you have pressed key 6 for rows in the **KNITTING SECTION**. See 6 above.

It symbolises **LEFT** in the

KNITTING PROGRAMME after you have pressed key 5 to set the cursor position. Any number entered with a - before it means that this in the needle at the **LEFT** side of the bed, eg. -24 means a needle 24 at the left side of the bed.

Floppy Discs

With the **SYSTEM 9000** machine, there are no plastic or paper cards to design and draw, or to store. Everything is on standard three and a half inch floppy discs. The machine comes with four discs. **TV Programme** which holds the main operating system for the machine, and displays everything on your own TV monitor.

This disc enables you to access the main operating system, call up patterns or designs from the pattern book, call a garment shape, create personal patterns, use the comprehensive "Help" menu while knitting and memorise your own personal colour palettes. Stitch patterns from 1 through 499 are also on this disc.

Personal Save & Display Allows you to memorise or "file" your own personal pattern creations.

Save when you are in the middle of knitting a garment section, but have to stop knitting to get the dinner. It saves all the pattern information right up to the point where you stop, then restores it to the machine when you wish to continue knitting.

Allows you to use the Liquid Crystal Display on the Controller to knit, if you do not wish to leave your machine connected to the TV monitor.

Patterns contains the patterns shown in the pattern book from 500 through 869.

Shapes holds all the thousands of shapes that are illustrated in the Shape Encyclopedia, in all sizes.

When you switch on the Controller and insert the TV Programme disc, the first menu to appear on the screen is this:

- 1 = RESTORE
- 2 = SHAPES
- 3 = CREATION
- 4 = KNITTING
- 5 = SAVE

ENTER YOUR SELECTION (1..5)?

This is asking you which of these functions you wish to use

The content of each section is as follows:

1 = RESTORE

Allows you to restore saved work, and to continue knitting after a break.

2 = SHAPES

Allows you to:

- a) Select a shape from the shapes disc;
- b) To make your own personal alterations to measurements of the basic shape chosen.

3 = CREATION

Allows you to:

- a) Select one of the 869 patterns

from the pattern book and discs.

b) Create your own personal stitch patterns and designs.

c) See a pattern and a shape put together so that you can tell if the colours, stitch pattern etc will look good on the finished garment.

4 = KNITTING

This function shows on the monitor all the steps for knitting your shape and pattern, in full colour, row by row. At the start of every row, the monitor displays all the instructions, such as colour changes, increases, decreases, direction of knitting, needles to place into hold and so on.

5 = SAVE

This is the section that allows you to save a work in progress, and come back to complete the garment later. This could be months if necessary, as the information is stored on disc, it is not dependent on the life of a battery or power supply.

Select one of the options given by pressing the number button to correspond with the function you require. Once you have made a selection from this basic menu, much of the information will be controlled on the screen by the use of a computer "Mouse". This is a tool that comes with the machine and connects to the Controller with its own lead. By moving the mouse around on the top of the Controller, the arrow mimics your mouse movements on the screen. If you push up with the mouse, the arrow moves up. To the left, the arrow moves left. All movements are shown on the screen. If you are not used to using one of these tools, you will need to take a little time to become familiar with it. Try not to watch what your hand is doing, but watch the arrow on the screen. In a very short time, you will be able to make fine movements and to make selections from the various menus that will appear.

On the top of the mouse there is a central button. It is by means of this, which you press, or "click", that selections are made.

The next menu to appear is:

TYPE OF KNITTING

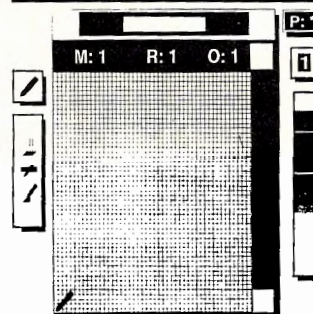
Fancy Pattern
Lace Pattern
Fair Isle
Jacquard
Norwegian Jacquard
3-Colour Jacquard
4-Colour Jacquard

This allows you to select a basic stitch type. Once you have made your selection, the creation and knitting section of the programme will automatically be adapted to this information.

To make a selection, for instance **FAIR ISLE**, move the mouse so that the name of the knitting type is highlighted, and click the mouse button once. The screen changes, and the basic **DESIGN AND CREATION** screen is displayed.

The basic pattern grid, or at least the bottom left hand corner of it can be seen, as it is 180 needles wide!

PATTERN FUNCTION ZOOM SHAPE QUIT



To the left is a long box containing pictures of the drawing tools. A pencil, narrow brush, wide brush, and a pencil and ruler for straight lines. A small box above this one shows the tool that is currently in use. To change from one tool to another, place the current tool into the white arrow displayed at the top or bottom of the long tool box with the mouse, and click on the mouse button. Each time you click, the picture in the small box changes to a new tool. When the one that you want is displayed, move the mouse so that the tool is taken into the design grid. The new tool is selected.

On the right side of the design grid is a second long box containing blocks of colours. This is the colour palette box, and shows you the colours that are available in the current palette. The small square box above the palette displays the colour currently selected. To change selected colours, click the mouse in the top or bottom white arrow of the palette box. The new colour will be displayed in the square box.

Immediately above the design grid is a line with letters and figures. The left hand figure shows the stitch number. The middle figure the row number, and the right hand figure shows the number of the palette currently displayed. The palette number is also displayed in the box above the current colour selection box, with the letter P in front of a number.

Move the mouse into the design grid and you will notice that the numbers shown for stitches and rows changes as you move around. This allows you to select exact stitches and rows of a pattern should you wish to, when using the functions described later.

Above this line, there is a line with a white arrow at each end, and the same down the right hand side of the design grid. These arrows allow you to move around by moving the grid itself on the screen. Move the mouse into each of the arrows in turn and hold down the mouse button. Watch the grid move on the screen. It will not move on all of them at this time, because the bottom left hand corner of the

LEE BEE LIFESTYLE

ALPACA ABSTRACT

Alpaca comes from the Peruvian llama and has been used for centuries by the indigenous population for both weaving and, more recently, knitting.

Lavinia Lawry-Johns

The alpaca yarn I have used was given to me by Jane of Caffle Crafts when I attended the 'Jumpers Plus' show in Weston-super-Mare last October. The yarn, although more expensive than many at around £12.75 a cone, is economical in that it seems to go a long way. After knitting this month's garment there was at least a quarter of a cone left. It is a soft but strong yarn and very fine. After completion the sweater was given a short wash on a wool program and hung on a drying pole from sleeve to sleeve.

The design of the garment has a slimming effect because the side panels are black. To avoid long floats the motif on each side of the panel uses a separate ball of black yarn. An unforeseen difficulty occurred when the lighter colour needed to be unhooked from the end and taken over the top on each row. To solve the problem, I left out the 20 stitches of black at each side and knitted them as a separate panel.

The shape of the top of the sleeves lends itself to shoulder pads which give the garment a rounded, sculptured look. To soften the polo neckline, join the bottom of the collar seam for only one inch and leave the remainder open to form an open collar which will complement the spikiness of the design. For a wider polo collar, knit the rib on a looser tension and work extra rows.

If you omit the polo collar and choose a narrow neck band, this will loosen the neckline, the shoulders will drop and the line of the neck will be lower. In the event that you choose this neck edging, add more rows before beginning the neck shaping.

To knit this design in larger sizes, all you need do is increase the black side panels by adding four stitches to each panel for each additional size. For example, the finished garment fits a 36-38 inch bust. So if you wanted a 42 inch size an increase of eight stitches on each panel would be needed.

The extra stitches are lost again by casting off more at row 140, so by row 154 you have just three

stitches left.

Making up the garment means joining all the panels to the main parts before the final making up can begin. I pinned them first. Placing markers at each side of the pieces every 20 rows makes matching easier when joining them together. I use a sewing machine for making up so pinning is the best way for me.

Most of my recent articles have featured different shapes and techniques, planned more to help the reader to be self-sufficient and confident than to provide quick and easy garments.

In the last year we have covered a lot of ground and I hope you have enjoyed my ideas for making your garments different. They take a little more time than usual but I think it's worth it.

BACK

Using C, cast on 79 sts at left and right of centre 0 by hand or in 1x1 rib with ribber. 158 sts.

RC 000, TD 3. Cont in 1x1 rib with garter carriage or ribber. K 40 rows. Using nylon cord, K 19 sts at left and right by hand taking Ns down to NWP. Cont on rem 120 sts for centre panel. Program motifs using lace carriage.

RC 000, TD 6. Cont in Fair Isle patt with MC in feeder A and C in feeder B (stop halfway and change to second ball of C to prevent long floats).

RC 154. Place marker at each end *.

RC 230. Place marker between sts 24 and 25 at left and right of centre 0.

TD 10. K 1 row. Cast off with a latch tool.

LEFT PANEL

With carriage at right, unravel nylon cord over 19 Ns at left bringing Ns back to WP. Inc 1st at right edge 20 sts.

RC 000 TD 6 Using C, cont in st st.

RC 139. Shape armhole. Cast off 8 sts at beg of next row.

RC 140. Dec 1 st at armhole edge of next 4 rows.

RC 144. Dec 1 st at armhole edge of every foll alt row until 3 sts rem.

5 ALPACA ABSTRACT

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Brother 950i electronic machines with a ribber or garter carriage.

MATERIALS

Alpaca from Caffle Crafts.

1 x 500g cone in Fawn 430 (MC).

1 x 500g cone in Black 411 (C).

Pair of shoulder pads.

GARMENT WEIGHT

Finished garment in first size weighs 520g.

The fibre content of this yarn is 100% Alpaca. For further information about this yarn, please write to Caffle Crafts, Unit 2, Clevedon Craft Centre, Moor Lane, Clevedon BS21 8TD.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

See diagram on page 40 for measurements.

TENSION

30 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch and Fair Isle (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Fill in pattern card, as shown, before starting to knit.

Wind off a ball of C and use a separate ball for each motif.

PROGRAMMING

Switch position 2 UP. Select switch middle position.

1-20, 1-34

F.N.P. Y61, Y61, Y28.

1-34

F.N.P. G61, G27, G60.

RC 154. Cast off.

RIGHT PANEL

Work as for left panel reversing shapings by reading right for left and left for right.

FRONT

Work as for back to *.

SHAPE NECK

RC 190. Note patt row on card. K 75 sts at left on to nylon cord. Cont on rem sts for first side. K 1 row.

RC 191. Dec 1 st at neck edge of next 3 rows.

RC 194. Dec 1 st at neck edge of every foll alt row until 36 sts rem. RC 230. TD 10. K 1 row. Cast off with a latch tool. With carriage at right, unravel nylon cord over 30 Ns at right, bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at left, unravel nylon cord over rem 45 Ns at left bringing Ns back to WP. Set card to number previously noted. Program motif using lace carriage. Cont in Fair Isle patt. Finish to correspond with first side reversing shapings. Work left and right panels as for Back.



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TEACH-IN

COURSE FOR NEW KNITTERS – PART 2

Last month I started a series of articles for beginners. After checking the erection of the machine, and yarn preparation, we'd just got as far as starting to knit stocking stitch. This month I want to look at some of the common problems that arise even at this early stage.

Ann Kite

Two problems, loops at the beginning of the row or tight stitches at the end, often result from incorrect threading of the yarn mast. The yarn mast's function is to control the flow of the yarn, which mustn't be too fast or too slow and to take up the slack when the carriage changes direction at the end of the row. The yarn mast bobs up and down as you knit, going up at the start of a row (as it takes up the slack) and down at the end of the row.

If the yarn is flowing far too quickly through the yarn mast, then the mast will not be able to take up all the slack at the start of the row and you'll get a loop. If this is the cause then you'll probably have loops on both sides of your knitting. Check that the yarn is *under* the peg situated between each of the tension discs of the yarn mast (see last month). If it's on top of the peg, the discs won't grip the yarn at all and it will be flowing far too quickly.

Next check the number on the tension discs (*not* the tension dial on the carriage). For four ply on standard gauge, or Aran on Chunkies, it should be at 3 on Knitmaster or at the triangle(s) on Brother and Toyota. If it's below 3 on Knitmaster, or towards the minus sign on Brother and Toyota, again the yarn will be gripped too loosely.

Loops can also be caused by moving the carriage too far past the edge of the knitting – five centimetres or two inches is sufficient. If you only have a few stitches in the centre of the machine and you take the carriage right to the edge of the needle bed, then you create too much slack yarn for the yarn mast to take up.

If you have loops on only one side of the knitting, then possibly the sinker plate brushes need cleaning. Remove the sinker plate from the carriage, turn it over and make sure that the wheels and

brushes spin freely. These brushes rotate as the carriage passes up and down the needlebed and the yarn moves past the brushes. If one of the brushes isn't rotating it can drag at the yarn, stopping the yarn mast taking up the slack and thus causing a loop.

The usual cause of a stiff brush is yarn and fluff accumulating around its spindle. The brushes can be removed and the spindle cleaned. Only remove one brush at a time, because although at a casual glance they look flat, many are actually saucer shaped and must be put back on the sinker plate the correct way up. If you've only taken one of a pair off, you can always check with the one left on which way it goes! If you have a secondhand machine, then check the general state of your brushes and any circles of plastic that go with them. If the brush fibres are very curved, or if the plastic is "nibbled", then some new brushes will be a good investment. I've seen some brushes on old machines that looked as though they'd been used for sweeping the chimney! If you do decide you need new brushes, *don't* just ask the shop for sinker plate brushes, you'll need to tell them the model number of your machine.

Now the other problem – tight stitches at the end of rows. This means the yarn is not flowing quickly enough. You may have your tension discs set on too tight a tension (higher than 3 on Knitmaster, or towards the + sign on Brother and Toyota). But before deciding that's the answer, check your threading. Does the yarn go straight through every guide and eyelet hole, or does it double back around an eyelet? Check your manual too, to make sure you've threaded the guides in the correct order.

If you have a ball of yarn, is it wound loosely enough? Can you pull at the yarn (just above the

ball) without lifting the ball from the floor? If you're using hand knitting yarn (rather than yarn supplied on a cone) did you lubricate the yarn as you re-wound it? All these points were covered in last month's article.

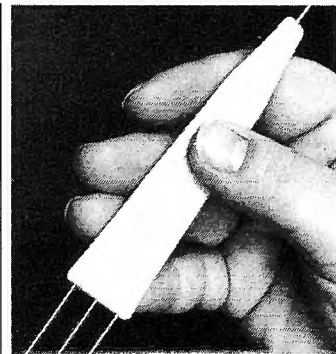
This may seem the appropriate point to deal with a jammed carriage, but to recover completely from a jammed carriage you often need to use the transfer tool, so I want to move on to that next.

All machines come with three transfer tools, which each have two working ends. In total, you have two single transfer tools, two double and two triple. You have two of each so that you can do cables in due course. You'll find you use them all the time for transferring stitches from one needle to another, that is for decreasing and casting off. You also use them for picking up stitches around a neckline, retrieving dropped stitches, turning up hems and so on. They are very important. If you learn to use them correctly, you'll find your knitting very much easier than if you use them *incorrectly*. Used correctly, you'll only (with practice) drop stitches occasionally, used *incorrectly* you'll drop them all the time (that's a threat!)

I must admit I have a "thing" about transfer tools – largely I think because you can get such pleasure from using them skillfully. It's a pleasure to feel you're in charge of your knitting rather than it being in charge of you.

Many knitters don't use the transfer tools correctly, but with years of experience they've learned to cope. When I'm teaching these knitters I don't say anything, but with new knitters I nag unmercifully! One knitter whom I'd been nagging in class came in one week and said "I can do it! I've been practising. Every time I picked up the transfer tool I could hear you saying "Hold it properly." However, when she demonstrated how she could now do a fully fashioned decrease without dropping a stitch (the previous weeks she'd been dropping them three at a time) I felt a bit less of an ogre!

So my first cry is "HOLD IT PROPERLY". By this, I mean hold your hand palm upwards and open with the fingers parallel to the machine. Place the tool across the top joints of the fingers (the ones furthest from the palm),



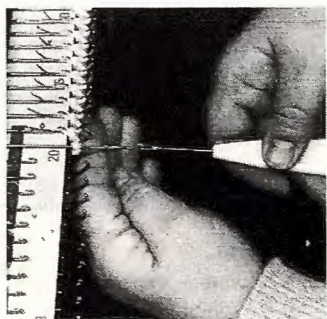
then bring your thumb down and hold it in place. You'll want to curve your hand a bit.

Holding the tool like this means you can move it through a wide range of angles, from pointing almost vertically down, to upright and with it horizontal, from about "ten o'clock" to "two o'clock", all just by moving your wrist. Even more importantly, you can hold it in a horizontal position, which is how you want it for transferring stitches, or picking up loops, very comfortably with no strain to your wrist or shoulder, which is important if you intend to do a lot of knitting. The alternative method of holding the tool is like a pencil and you see a lot of knitters and even demonstrators and teachers doing this. It means far less movement of the tool – to move the tool you have to involve your arm and shoulder. With your hand in its natural position the tool points down, so you end up digging at your knitting when you try to pick up loops and stitches.

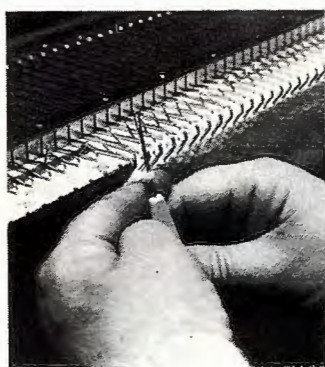
I like to think that about most knitting techniques I have a fairly open mind and am not dogmatic, but about this I feel strongly. I think it's because knitters do hold these tools incorrectly that they've invented other tools – ones with points and curves for picking up stitches. I don't like points near knitting, they split the yarn. The machine manufacturers supply us with blunt transfer tools and these rarely split the yarn if used correctly. (You can also be sure that if these "special" tools were really necessary then, for the few extra pence involved, the manufacturer of any quality knitting machine would certainly include them as standard with every machine.)

End of sermon. Now you're holding it correctly, what do you do with it? My next cry is "USE IT PROPERLY". Use a single transfer tool first for a simple decrease. Place the first finger of the hand that's not holding the

tool sideways along the base of the stitches on the side you're going to decrease. Now press down slightly putting some tension on the stitches. Unlike hand knitting, you often place tension on stitches when manipulating them in machine knitting. It gives you more control.



Place the tool over the hook of the edge needle. Keep the tool level with and in line with the needle. Just catch the hook lightly, *don't* press down on the stitch. Now pull the needle towards you until the stitch goes behind the latch. Then push the needle back with the tool. The stitch closes the latch and comes over the latch on to the tool. Remove the tool from the needle and into a near-vertical position in one movement and move the tool upwards until the stitch is well down the shaft of the tool. With



the stitch in this position you *can't* drop it! Now swivel the tool around the sinker post and line it up with the next needle. Next, flatten the tool, bringing it level with the needle and catch the hook of the needle at the same time. Now, keeping the tool level with the needle, pull the needle towards you and *pull* the needle *through* the stitch. Twisting the tool about the horizontal axis while still keeping it level with the needle will help the stitch transfer.

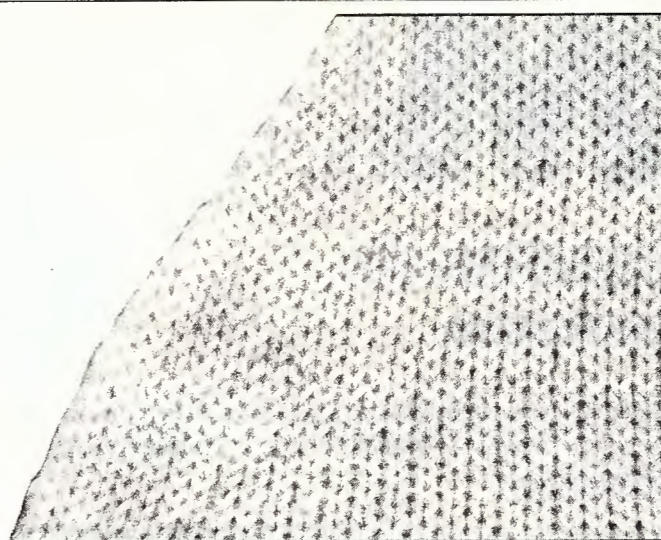


If you're having trouble with your transfer tool, see if you can persuade someone to sit at your side at the machine and read these instructions slowly while you do it. It's also shown in immense larger-than-life detail on my beginner's video (and there's a special offer this month!)

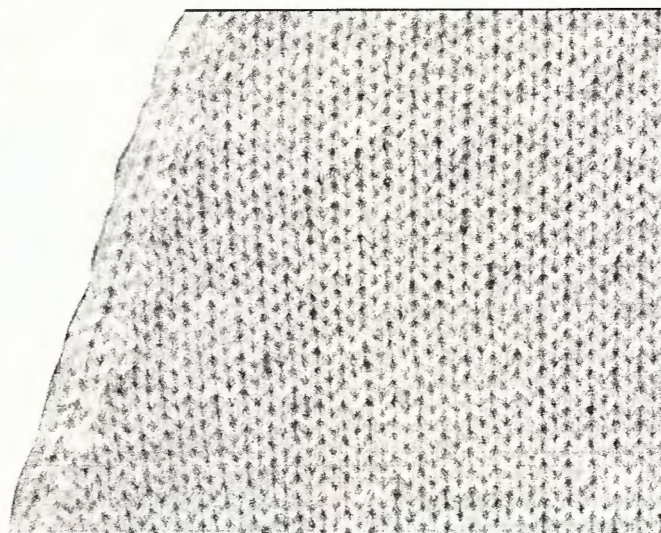
Now we've had the commercial break(!), lets go back and look at some of those details for transferring a stitch.

One. Don't press down on the stitch when you start. If you do, you trap the stitch beneath the tool and, when you pull the needle forward, the stitch will come with it, stretching it and it won't go behind the latch ready to transfer. *Two.* Make sure the stitch is well down the shaft of the tool before swivelling around the sinker post. If you take the tool *over* the sinker post with the stitch at the tip of the tool, you're liable to drop it. *Three.* Pull the new needle through the stitch on the transfer tool. This way you *can't* drop it. You'll often see knitters tilting their tool into a vertical position to help the stitch transfer. You often drop the stitch if you do this, especially if you're knitting with a fine yarn at a tight tension. However, I do admit that on Chunky machines I sometimes find it much easier to tilt the tool and if you drop the stitch at least it's a nice big one!

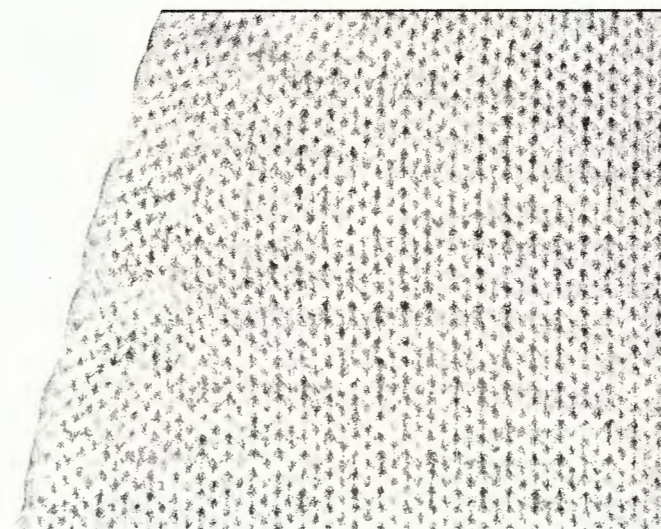
Practise decreasing first at both ends of the row, knitting two rows between each pair of decreases. When you feel happy with that, use a triple tool and try fully-fashioned decreasing. It's exactly the same movement as with the single tool. You move three stitches one place sideways, so that the needle with two stitches is the third in from the new edge needle. When you're really proficient, you can get an adjustable multiple transfer tool, with which you can transfer up to seven stitches when doing fully-fashioned decreases. This is



Simple decreasing



Fully fashioned decreasing



Fully fashioned decreasing using 5 heads of the multiple transfer tool

very effective on a raglan sweater.

I've written a lot about the transfer tool and I'm not apologising. It's such a little thing, but I think it's important. It's also in some ways one of the hardest things to learn (and teach) about knitting. A subject like double jacquard requires knowledge and intellectual understanding. The transfer tool requires dexterity and intellectual understanding of the pitfalls will help you to acquire that dexterity.

By the way – when decreasing do remember to put the empty needle back to the non-working position. When I knitted my first raglan sweater, I couldn't understand why, although I was decreasing, the knitting wasn't getting any narrower. I was leaving the empty needle halfway between A and B positions and, as I knitted across, the carriage moved it forward and increased a stitch. So I was decreasing one stitch and increasing one stitch at the same time!

MASTERCLASS

COLOUR IT SPRING

Spring colour is the news in fashion for now and for later – great for that “English Rose” complexion.

Mary Dowse

Other colours abound as well but these gentle colours are really fresh and new-looking. Think of the colours of deep blue and red hyacinths, bright but gentle. Lovely mauvy-blues and greeny-blues, glowing rosy reds, the yellow of daffodils, the greens of young leaves. Add to these the greens and turquoises of a sunlit sea, glowing and colourful, but natural looking, really the colour of good natural dye-stuffs as opposed to chemical ones. *Not*, I hasten to say, the dreary, dismal, wishy-washy colours and badly done vegetable dyes, but the *real* colours used by everyone until the first synthetic dyes were developed in the 1850's, with alarmingly crude results! Not that chemical dyes now are necessarily brash and crude, but the first ones certainly were very fierce!

These new gentle but quite strong colours, best described as “muted brights” are very, very wearable and, happily, are already available in many yarns for your delight.

They are eminently suited to the diffused and misty light of these Islands, very flower-like and beautiful and very becoming. Deep rosy and salmon pinks, rich sea-green and turquoise, glowing lemon and tangerine, rich lilac and hyacinthine blues, there simply must be one of these to suit you and they are most beautiful in “Fair Isle” or double jacquard patterns or as different toned separates. Imagine deep lilac and hyacinth blue, deep rose and emerald, salmon and tangerine, the closely related colours making a delicious glowing fabric, whether for sunshine or showers.

By all means use them in synthetic yarns if these suit your pocket and your preference, but do think about natural yarns as these colours seem particularly suited to wools, silks, cottons and linens. A great many mail-order suppliers have fine wools – if you want thicker yarns why not use two or three strands together. Try lilac, blue and turquoise for a lovely mix which is vastly more

interesting than just plain blue (and fine yarns used together always seem to use less than one thicker thread). Silk, of course, always dyes most exquisitely if you can afford it. Fine linens have to be hunted down, but you can find them with some effort and they make gorgeous crisp hot weather wear and there's also cotton. Cotton can be difficult if it's thick as it can be stiff to knit and very heavy to wear, but I've recently been experimenting with fine ones and I was particularly pleased to discover Brockwell Yarns, who have a truly magnificent colour range in various plys and the most lovely colours. I have just knitted some samples and they work beautifully. I can hardly wait to do some designs with them as the colours fit superbly with the flower colours I talked about to begin with and they are so easy to knit.

Now you perhaps don't fancy flower-like colours. Take heart, there are lots of other colours still with us, from the dark and mysterious to the most brilliant of fluorescents; do by all means do your own thing with colour.

Similarly, there are still lots of big patterns about for those who like them, but the newest feel is for small ones. Probably this is inevitable after all the enormous lavish patterns on fabrics last year, but small patterns haven't been much in evidence for some time and look very new. This is wonderful for those of you with 12 stitch repeats on your machine and very easy on other machines too. Small spot and sprig patterns are always available with your machine and it is also easy and great fun to design your own. *Take care!* If you're big and beautiful, in strong contrasts, people looking at you may count the number of motifs across! This doesn't help your image. Try them in closely related colours so that they blur a bit and you'll look marvellous. This effect is lovely on sweaters and even better on a draped dress. It is particularly good in double jacquard as motifs

can then be spaced far apart and you needn't worry about the floats! After all this luscious colour and pattern remember that there is still a tremendous feeling for natural undyed yarns and fabrics.

Wool, silk, linen and cotton all come in a wide range of undyed tones – and these are positively improved by washing! They don't have to be pale. Natural wool can be very nearly black and in any tone from dark brown to palest cream and dark grey to the palest silver. Silk can be a lovely dusky brown through fawn to white as can cotton and linen in beautiful greenish brown through ecru to white. These colours and fibres mix very happily together for a very unusual and elegant look.

This month, thinking about all these colours and ideas, I have joined with Iris Bishop to make a really summery pattern using her delicious flowery border and accompanying small pattern. These can be used in a multitude

of ways. I like them in light colours on a dark ground, but to keep the summery look I've used a white background with the newer gentler colours and have designed a little “twenties” dress in cotton (or Bangkok). This can be made very short for the young and dashing, or with an additional skirt, which either with one or more patterns makes the outfit discreetly knee length or longer. The pattern would also look lovely as a border and small pattern for a simple sweater dress, a richly bordered jacket or a full skirted dress.

LITTLE SUMMER DRESS

For very average knitters, not difficult. Wear the top as a really short mini dress or add the skirt for a longer look. Matching scarf.

Use Iris Bishop's flower patterns from this issue for the patterned skirt.



SIZES

10-18 as shown, or make the skirt bigger and wear with a loose plain top for larger sizes. Length of top, approx 75 cm [30 in]. Length of skirt with one pattern 55 cm [22 in]: with two rows large flowers 70 cm [27 in], or add more rows of large flowers for longer skirt.

YARN AND QUANTITIES

Brockwell Yarns 2/8s cotton or you can use 2 strands Atkinson's Bangkok or Bonnie's French Crêpe. BACKGROUND (MAIN)

COLOUR

One 500g cone 2/8s cotton (A). Approx 60g for "leaf" colour (B). Approx 50g for "flower" colour (C). (Or use small amounts of three related colours to make three-colour flowers, approx 20g of each colour.)

One 500g cone Bangkok or French Crêpe will be more than enough. These quantities are sufficient for lengths given. You will need more for a longer skirt according to length (approx 100g main colour and up to 50g for "leaf" colour). The first amount given will be sufficient for skirt for larger sizes made without top.

TENSION

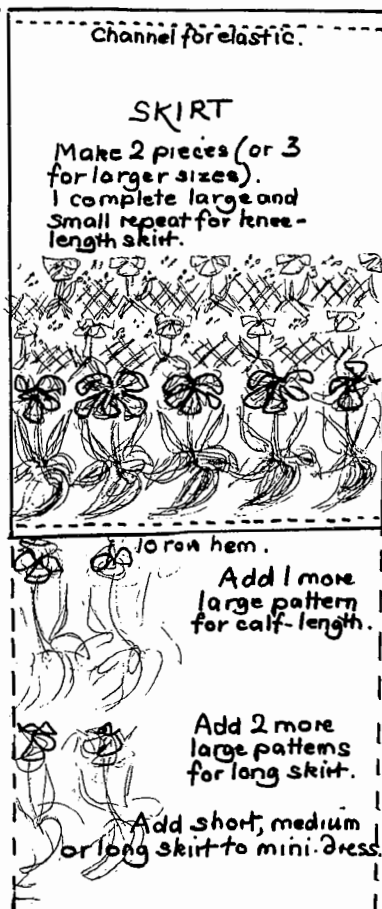
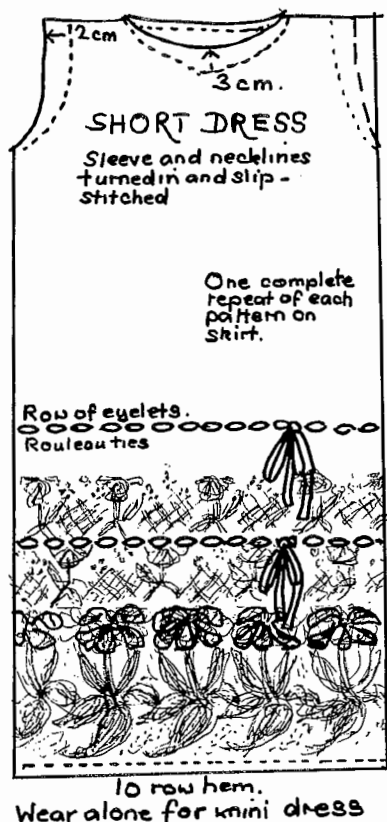
Approx 32 sts and 40 rows to 10cm [4 in], measured over plain knitting on tension square, steamed and left to dry. (Approx T5, Knitmaster; T4 Jones + Brother.)

TO KNIT

Cast on in WY 150 [10], 160 [12], 170 [14], 180 [16], 200 [18] sts. Knit 15 rows ending with loose row. Change to (A) main yarn (MY). Knit 1 row loose. Change to main tension (MT). Knit 6 rows, 1 row MT+2, 6 rows MT. Pick up 1st row knitted in MY to make hem. Knit 3 rows. Begin pattern, MT+2. Colour B in front feeder (large flower pattern). Knit 45 rows Fair Isle. Change to colour C. Knit 15 rows. If using 3 colours knit 5 rows of each colour. Change to MT. Knit 3 rows plain before beginning small pattern "Fair Isle" using colour B in front feeder and MT+1. Knit 30 rows pattern. Change to plain knitting

Iris Bishop's Flower Border design was used for Mary's dress. See pages 68/69 for charts and punchcards.





hem. Knit 1 complete large pattern. Knit 700 rows plain. Knit 1 complete pattern and 15 row hem. Cast off. (Can be in "leaf" colour.)

TO KNIT ROULEAU TIES

Close cast on 8 sts using MT. Knit length required (about 1½ m or yds). Cast off.

PRESSING AND MAKING UP

TOP
Sew first before pressing, using fine loose oversewing and taking up 1 thread only each side. Neaten "Fair Isle" ends first. Sew side seams to depth of armhole you want - these should be fairly tight for this type of dress. Turn in "sleeve" edges, approx 2½ cm [1 in] at shoulder, tapering to nothing at underarm. Tack down. Turn in cast off neckline for front, about 2½ cm [1 in] at centre front, tapering to shoulder. Turn in cast on edge for back, about 1 cm [½ in] at centre back tapering to shoulder. Steam complete top, pressing lightly and hang up to dry. Slip stitch sleeves and neckline loosely. Thread one rouleau through eyelet holes and one through small flower pattern at approx row 15 (you don't need eyelets here).

SKIRT

Sew side seams, thread elastic through waist channel to fit and neaten. Steam and press lightly and hang to dry.

SCARF

Neaten ends and steam press lightly, allow to "roll" for that twenties look. N.B. If you don't like the "twenties" look, pull up the rouleau through eyelets to fit waist.

and MT. Knit 20 rows. Make eyelets. Transfer 4th needle to left, 5th needle to right *. Leave 5 needles. Transfer 6th needle to 5th, 7th needle to 8th *. Repeat from * to * across knitting. Knit one row. Push 1st needle in each eyelet to working position. Knit 1 row. Push 2nd needle to working position. Knit 1 row. Knit 160 rows more to shoulder (lengthen or shorten here if necessary). This gives a length of approx 40 cm [16 in] from eyelets to shoulder.

SHAPE NECK

With separate length of yarn, cast off centre 54 sts loosely (27-0-27) using transfer tool. Close cast on, on empty 54 needles. Knit 160 rows. Make eyelets, knit 20 rows. Reverse pattern cards and knit from top of patterns down to hem as at beginning. Finish with hem. This completes top.

TO KNIT SKIRT

Cast on in WY over 160 [10], 180 [12-14], 200 [16-18] sts. Knit as for top to end of Fair Isle patterns. Knit 100 rows plain MT. Knit 1 row T10, 10 rows MT. Pick up loose row and cast off to make channel for waist elastic. Make 2 panels for skirts up to size 18, 3 panels for a fuller skirt.

TO KNIT SCARF

Cast on 100 sts. Make a 15 row



Elegant, fashionable, wearable designs. Daywear and casuals, glamorous party and evening outfits, wedding dresses. All for standard gauge (or fine-gauge) machines in sizes from 10 to 26.

Also pleated skirt and dress and lacy double jacquard party dress for double-bed machines. Folios and books, including "Notes and Ideas for Double Jacquard". Illustrated catalogue and prices £1 refundable with order.

Mary Dowse Designs, 50 St Anne's Crescent,
Lewes, East Sussex BN7 1SD

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Push 73 [85, 97] Ns at left and right of centre 0 to WP. 146 [170, 194] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 16 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 73 [85, 97] Ns at left and right of centre 0 to WP. 146 [170, 194] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 33 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

ALL MACHINES

Set RC at 000. Using MT, cont in Fair Isle border patt, K 64 rows. Cont in st st and MC, K 104 [110, 116] rows. RC shows 168 [174, 180] and work measures 46 [47, 48.5] cm, 18 [18½, 19] in.

SHAPE ARMHOLES

Cast off 8 sts at beg of next 2 rows. Dec 1 st at each end of every row until 116 [130, 146] sts rem, then on every foll alt row until 108 [116, 124] sts rem. K 73 [66, 60] rows. RC shows 258 [268, 280] and work measures 67.5 [69.5, 72.5] cm, 26½ [27½, 28½] in.

SHAPE SHOULDERS

Cast off 8 [9, 10] sts at beg of next 6 rows and 9 sts at beg of foll 2 rows. Using WY, K a few rows over rem 42 [44, 46] sts and release from machine.

RIGHT FRONT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Push 37 [37, 49] Ns at left and 37 [49, 49] Ns at right of centre 0 to WP. 74 [86, 98] Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 37 [37, 49] Ns at left and 37 [49, 49] Ns at right of centre 0 to WP. 74 [86, 98] Ns. Work as for back from * to *.

ALL MACHINES

** Set RC at 000. Using MT, cont in Fair Isle border patt, K 64 rows. Cont in st st and MC. K 1 row extra for left front.

SHAPE FRONT EDGE

Dec 1 st at left edge of next and every foll 8th row until 61 [72, 83] sts rem. K 7 [5, 3] rows.

SHAPE ARMHOLE

Cont to dec at left edge on every

6 SEAHORSE CARDIGAN

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with or without a ribber.

MATERIALS

King Cole Cool Cotton

1 [2, 2] × 500g cones in Navy 1004 (MC)

1 [1, 1] × 500g cone in Sun Yellow (C)

6 small buttons

GARMENT WEIGHT

Finished garment in first size weighs 480g.

The fibre content of this yarn is 100% cotton. For further information about this yarn, please write to King Cole Ltd., Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust or chest 82-87 [92-102, 107-112] cm, 32-34 [36-40, 42-44] in.

Actual size 96 [112, 128] cm, 38¾ [44, 50½] in.

Length to shoulder 67.5 [69.5, 72.5] cm, 26½ [27½, 28½] in.

Sleeve seam 42.5 [44, 45] cm, 16¾ [17¼, 17¾] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 42 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 8).

30 Stitches and 37 rows to 10 cm, 4 in measured over Fair Isle border on MT+1 (tension dial setting approximately 9).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch cards, as shown, before starting to knit. Fill in pattern cards, as shown, before starting to knit.

Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

KNITMASTER ELECTRONIC MACHINES

Place needle 1 cam at centre 0. Press button 1 (left light on) and button 2 (right light on for 580 machines or left light on for other models).

BROTHER ELECTRONIC MACHINES

Position pattern at each side of centre 0.

FAIR ISLE BORDER

* Insert card 1 and lock on first row. Using C, K 2 rows. Release card and cont in Fair Isle. Using MT+1, K 12 rows C/MC. Remove card. Cont in st st and MT. Using C, K 2 rows. * Insert card 2 and lock on first row. Using MC, K 2 rows. Release card and cont in Fair Isle. Using MT+1, K 28 rows MC/C. Remove card. Cont in st st and MT. Using MC, K 2 rows. Rep from * to *. These 64 rows form patt.

8th row from previous dec and, at the same time, cast off 8 sts at beg of next row, K 1 row. Dec 1 st at armhole edge of every row until 44 [50, 57] sts rem, then on every foll alt row until 39 [41, 43] sts rem. Cont to dec at left edge only on every 8th row from previous dec until 33 [36, 39] sts rem. K 25 [27, 31] rows.

SHAPE SHOULDER

Cast off 8 [9, 10] sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 9 sts **.

LEFT FRONT

MACHINES WITH RIBBER

With ribber in position and

carriage at right, set machine for 1×1 rib. Push 37 [49, 49] Ns at left and 37 [37, 49] Ns at right of centre 0 to WP. 74 [86, 98] Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 37 [49, 49] Ns at left and 37 [37, 49] Ns at right of centre 0 to WP. 74 [86, 98] Ns. Work as for back from * to *.

ALL MACHINES

Work as for right front from ** to ** reversing shapings by noting alteration in number of rows worked and reading right for left.

SLEEVES

Push 46 Ns at left and right of centre 0 to WP. 92 Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 2 rows. Shape sides by inc 1 st at each end of next and every foll 8th row until there are 124 [128, 132] sts. K 39 [29, 19] rows. RC shows 162 [168, 174] and work measures 38.5 [40, 41] cm, 15¼ [15¾, 16¼] in.

SHAPE TOP

Cast off 8 sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row until 66 [70, 74] sts rem, then on every row until 38 sts rem. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 62 sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 16 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 62 Ns to WP. Work as for back from * to *.

ALL MACHINES

With P side facing, replace sts at lower edge of sleeve on to Ns gathering evenly. Using MT+2, K 2 rows. Cast off.

BACK NECKBAND

Push 42 [44, 46] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-1 and MC, K 10 rows. Using MT+2, K 1 row. Using MT-1, K 10 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. K 1 row. With P side facing, pick up 42 [44, 46] sts across back of neck and place on to Ns. Using MT+2, K 2 rows. Cast off.

BUTTONHOLE BAND

Push 188 [194, 200] Ns to WP.

6





BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 67 [73, 79, 85, 91] Ns at left and right of centre 0 to WP. 134 [146, 158, 170, 182] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 16 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 67 [73, 79, 85, 91] Ns at left and right of centre 0 to WP. 134 [146, 158, 170, 182] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 33 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

ALL MACHINES

Set RC at 000. Using MT and C, K 2 rows. Cont in Fair Isle border patt, K 16 rows. Using C, K 2 rows. Using MC, K 150 [150, 154, 154, 160] rows. RC shows 170 [170, 174, 174, 180] and work measures 44.5 [44.5, 45.5, 45.5, 47] cm, 17½ [17½, 18, 18, 18½] in.

SHAPE ARMHOLES

Cast off 8 sts at beg of next 2 rows. Dec 1 st at each end of every row until 108 [116, 122, 130, 138] sts rem, then on every foll alt row until 100 [104, 108, 112, 116] sts rem *. K 51 [45, 44, 38, 36] rows.

SHAPE NECK

Push 60 [63, 66, 69, 72] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll alt row, K 1 row. Dec 1 st at neck edge of every row until 27 [28, 29, 30, 31] sts rem, then on every foll alt row until 24 [25, 26, 27, 28] sts rem. K 2 rows.

SHAPE SHOULDER

Cast off 8 [8, 9, 9, 9] sts at beg of next and foll alt row, K 1 row. Cast off rem 8 [9, 8, 9, 10] sts. With carriage at right, push 20 [22, 24, 26, 28] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

FRONT

Work as for back to *. K 33 [27, 26, 20, 18] rows.

SHAPE NECK

Push 58 [61, 64, 67, 70] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next row, K 1 row. Dec 1 st at neck edge of every row until 31 [32, 33, 34, 35] sts rem, then on every foll alt row until 24 [25, 26, 27, 28] sts rem. K 12 rows.

SHAPE SHOULDER

Cast off 8 [8, 9, 9, 9] sts at beg of next and foll alt row, K 1 row. Cast

7 ANCHOR TOP

PATTERN RATING

** Fairly easy for knitters with some experience

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with or without a ribber.

MATERIALS

King Cole Cool Cotton.

1 [1, 2, 2, 2] x 500g cones in Sun Yellow 1035 (MC).

1 [1, 1, 1, 1] x 500g cone in Navy 1004 (C).

GARMENT WEIGHT

Finished garment in first size weighs 240g.

The fibre content of this yarn is 100% Cotton. For further information about this yarn please write to King Cole Ltd, Marple Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 82-87 [92, 97-102, 107, 112-117] cm, 32-34 [36, 38-40, 42, 44-46] in.

Actual size 88 [96, 104, 112, 120] cm, 34½ [37½, 41, 44, 47½] in.

Length to shoulder 84.5 [84.5, 88.5, 88.5, 89] cm, 25½ [25½, 26½, 26½, 27½] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 42 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 8).

30 stitches and 37 rows to 10 cm, 4 in measured over Fair Isle border on MT+1 (tension dial setting approximately 9).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

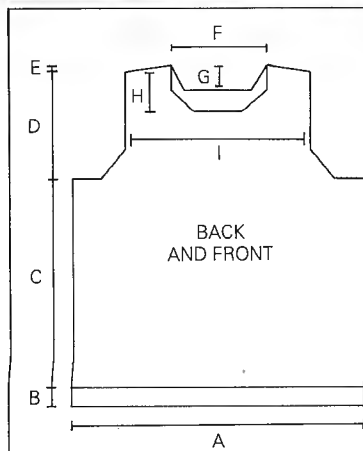
KNITTING NOTES

We used knit side of knitting as right side of garment. The anchor design is the same as shown opposite for Pattern 6. Punch card, as shown, before starting to knit. Fill in pattern card, as shown, before starting to knit.

Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE BORDER

Insert card and lock on first row. Using MC, K 2 rows. Release card and cont in Fair Isle. Using MT+1, K 12 rows MC/C. Remove card. Cont in st st and MT. Using MC, K 2 rows. These 16 rows form patt.



- A = 44.5 [48.5, 52.5, 56.5, 60.5] cm
- B = 4 cm
- C = 40.5 [40.5, 41.5, 41.5, 43] cm
- D = 20 [20, 21, 21, 22] cm
- E = 1 cm
- F = 17 [18, 18.5, 19, 20] cm
- G = 5 cm
- H = 9.5 cm
- I = 33 [34.5, 36, 37, 38.5] cm

off rem 8 [9, 8, 9, 10] sts. With carriage at right, push 16 [18, 20, 22, 24] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

NECKBAND

Join right shoulder seam.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 136 [140, 144, 148, 152] sts in 1x1 rib. * K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 10 rows. Transfer sts for st st *.

MACHINES WITHOUT RIBBER

Push 137 [140, 143, 149, 152] Ns to WP. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MC, K 5 rows. Using MT-2, K 11 rows. Using MT-1, K 5 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

1ST AND 4TH SIZES

Dec 1 st.

3RD SIZE

Inc 1 st.

ALL SIZES

136 [140, 144, 148, 152] sts.

ALL MACHINES

With P side facing, pick up 18 sts down left side of back neck, 20 [22, 24, 26, 28] sts across back neck, 18 sts up right side of back neck, 32 sts down right side front neck, 16 [18, 20, 22, 24] sts across front neck and 32 sts up left side of front neck and place on to Ns. K 1 row loosely by hand. Using MT+2, K 1 row. Cast off.

ARMHOLE BANDS

Join left shoulder and neckband seam.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 120 [120, 124, 124, 128] sts in 1x1 rib. Work as for neckband from * to *.

MACHINES WITHOUT RIBBER

Push 119 [119, 125, 125, 128] Ns to WP. Work as for neckband from * to *.

ALL MACHINES

With P side facing, pick up 18 sts around armhole edge and place on to Ns. K 1 row loosely by hand. Using MT+1, K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join side seams.

KALEIDOSCOPE

... introducing our new little Miss MKM. She's sweet and pretty; she's cute and smart; she's a cuddly and lovable friend but she doesn't have a name!

You'll be meeting her again but before then we want the children to choose a name for her. So if you are twelve or younger, write the name you think would suit her best on the back of a postcard and send it to Miss MKM, 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR. Make sure it arrives by April 30th. There's a prize for the name we like best – a beautiful Barbie doll from Mattel – so if lots of you choose the same name there will be a draw just like in the grown-ups' competition. It's a super prize so start thinking and get that postcard off quickly.

DRESS

SKIRT

Push 120 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using B, K 12 rows. Using MT+3, K 1 row. Using MT, K 12 rows. Make a hem by placing loops of first row worked in B on to corresponding Ns. Unravel WY when work is completed. Using MT+1, K 1 row. Using MT, K 50 rows.

POCKET

Push 67 Ns at left and 37 Ns at right to HP. Cont on rem 16 Ns. Using MT-1 and A, K 4 rows. Transfer every alt st to adjacent N. Leaving empty Ns in WP, K 4 rows. Make a hem by placing loops of first row worked in A on to corresponding Ns. Using MT and B, K 40 rows. Break yarn. Push Ns from HP to UWP. Using B, K 30 rows. Using WY, K a few rows and release from machine.

BODICE FRONT

Push 30 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Cont in stripes of 2 rows A and 2 rows B, K 20 rows.

SHAPE NECK

Push 15 Ns at left to HP and cont on rem sts for first side. Dec 1 st at neck edge on every row until 5 sts rem. K 2 rows. Cast off. With carriage at left, push rem Ns from

8 DOLL'S CLOTHES

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Denys Brunton De-Lux
A small amount in White (A) and Red (B).
3 press studs.
Shirring elastic.

TENSION

No tension square necessary (tension dial setting approximately 7).

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side.

HP to UWP and finish to correspond with first side, reversing shapings.

BODICE BACKS (KNIT 2)

Push 18 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Cont in stripes of 2 rows A and 2 rows B, K 32 rows. Cast off.

ARMBANDS

Join shoulder seams. Push 42 Ns to WP. With P side facing, pick up sts along armhole edge and place on to Ns. * Set RC at 000. Using MT-1 and B, K 4 rows. Transfer every alt st to adjacent N. Leaving empty Ns in WP, K 5 rows. Using WY, K a few rows and release from machine *.

NECKBAND

Push 46 Ns to WP. With P side facing, miss first 3 sts of right back neck, pick up next 10 sts, 26 sts around front neck and 10 sts along left back neck, leaving last 3

sts and place on to Ns. Work as for armbands from * to *.

HANKY

Using A, cast on 20 sts by hand. Set RC at 000. Using MT, K 30 rows. Cast off.

TO JOIN WAIST

Fold armbands and neckband in half to inside and catch down loops. Join armband seams. Push 60 Ns to WP. With K side of skirt facing, replace sts on to Ns, placing 2 sts tog on to each N. Unravel WY. Push 3 Ns at each side from NWP to WP. 66 Ns. With P side of bodice facing, replace 18 sts from left back bodice, 30 sts from front bodice and 18 sts from right back bodice on to Ns. Using MT+1 and B, K 1 row. Cast off.

MAKING UP

Join back seam in skirt. Turn in 3 sts on left back bodice and catch down inside with tiny sts. Sew 2 large press studs into opening. Join side seams in pocket. Gently press hanky and tuck into pocket.

PETTICOAT

TO KNIT

Push 120 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using A, K 12 rows. Transfer every alt st to adjacent N. Leaving empty Ns in WP, K 12 rows. Make a hem by placing loops of first row worked in A on to corresponding Ns. Unravel WY when work is completed. Using MT+1, K 1 row. Using MT, K 39 rows. Using WY, K a few rows and release from machine.

WAISTBAND

Push 60 Ns to WP. With P side facing, replace sts on to Ns, placing 2 sts tog on to each N. Unravel WY. K 10 rows. Make a hem by placing loops of first row on to corresponding Ns. Using MT+1, K 1 row. Cast off.

MAKING UP

Join back seam, leaving approx 5 cm, 2 in open from top of waistband. Sew on large press stud to waistband. Thread shirring elastic through waistband and secure ends.

BAG

Push 24 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using A, K 8 rows. Using B, K 2 rows. Transfer every alt st to adjacent N. Leaving empty Ns in WP, K 2 rows. Using A, K 8 rows. Make a hem by placing loops of first row worked in A on to corresponding Ns. Unravel WY when work is completed. K 50 rows. Cast off.

CORD

Using A, cast on 5 sts by hand. Set RC at 000. Using MT-2, cont in circular cord knitting, K 200 rows. Cast off.

MAKING UP

Join side seams. Fold over flap and press gently. Attach cord with tiny sts.



SHOES AND LEGS

Push 60 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using C, K 20 rows. Using WY, K a few rows and release from machine. Push 30 Ns at right of centre 0 to WP. With carriage at right and P side facing, replace sts on to Ns, placing 2 sts tog on to each N. Unravel WY. Using MT+1 and A, K 8 rows. Transfer every alt st to adjacent N leaving empty Ns in WP, K 8 rows. Make a hem by placing loops of first row worked in A on to corresponding Ns. Using MT and MC, K 80 rows. Using MT+1 and A, K 6 rows. Transfer every alt st to adjacent N. Leaving empty Ns in WP, K 6 rows. Make a hem by placing loops of first row worked in A on to corresponding Ns. Using MT, K 6 rows *. Using WY, K a few rows and release from machine. Work as for first shoe and leg to *. Push 30 Ns at

9 DOLL

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Denys Brunton De-Lux.
A small amount in Flesh (MC), White (A), Red (B), Black (C) and Brown (D).
Washable toy stuffing.
A scrap of black felt.

TENSION

No tension square necessary (tension dial setting approximately 7).

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side.

left of centre 0 to WP. With P side facing, replace sts from first leg on to empty Ns. 60 sts. K 54 rows. Using MT+1 and MC, K 46 rows. Transfer every alt st to adjacent N. Push empty Ns to NWP. Using MT-1, K 2 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

ARMS (KNIT 2)

Push 28 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 40 rows. Using MT+1 and A, K 6 rows. Transfer every alt st to adjacent N. Leaving empty Ns in WP, K 6 rows. Make a hem by placing loops of first row worked in A on to corresponding Ns. K 20 rows. Break off yarn, leaving a long end. Using a tapestry needle, thread end of yarn through all sts and release from machine.

HAIR

Push Ns 81 and 82 at left and right of centre 0 to WP. Using D, wrap around these Ns 20 times. Tie loosely in the middle. Repeat 4 times more.

TWISTED CORDS (MAKE 4)

Using B, cut a length 152 cm, 60 in long. Fold in half. Tie a loop at each end. Attach a loop to a door handle. Twist the other end, then fold in half, it will twist itself tog. Neaten ends.

MAKING UP

Thread a length of yarn through loops of first row of shoes and unravel WY. Pull up, gathering sts and secure, then join shoe, inside leg seams, picot hems and back seam. Sew a line of gathering sts around neck. Stuff softly. Pull up gathering sts at neck and secure. Draw up sts at top of head and fasten securely. Thread a length of yarn through loops of first row of arms and unravel WY. Pull up gathering sts and secure, then join arm seams and picot hems. Stuff. Attach arms to body. Attach first hank of hair (in the middle) just in front of the gathered sts on the forehead and backstitch into place. Remove the original tie from centre of hank. Cont to backstitch rem 4 hanks, stitching along head seam at back of head. Divide hair into 2 and attach to side of head at mouth level. Plait and secure. Trim ends of each plait and tie with a cord. Attach a cord to each shoe. Cut eyes in felt and attach with tiny sts or glue. Using MC, sew a nose and using B, embroider mouth.



Hello There,

I hope that you all find something on our page of interest to you. Have a go at the Junior Crossword, because we have a super prize awaiting the winner. Answers to the other problems can be found at the bottom of the page in the 'Answer Section'.

I hope that you'll join me again next month at The Korner, till then, if you want to drop me a line, I would be pleased to hear from you.

Bob's yer Uncle!

SOME SUMS

In this game, I have placed one word under another word, then below that second word I have added some numbers.

Your part in our game is to change the letters in the words into numbers, so that when you add the numbers up, they come to the total I have written below.

Let me show you an example:

BOBS

BOYS

4852

You can see that in those two words, there are four different letters: B, O, S and Y which have to be changed into numbers. As we are using four different letters, we shall use four different numbers from 1 to 4.

So what do we do next? Well, we can see that the last letter of each word is S and together those 2 S's add up to 2, meaning that each S is equal to 1. Next we notice that when we add B to Y, the answer is 5 – but what number is B and what number is Y? Let's look to find another clue! Yes, there it is; the first letter of each word is B and added together the 2 B's come to 4, which tells us that each B is 2. Now that we know that B is 2, we can see that Y has to be 3.

That just leaves letter O to find a number for, and the only number we have left is 4.

We finish the game by writing the answer down:

BOBS 2421

BOYS 2431

4852 4852

Would you like to try?

FLAT

FEET

6738 (5 letters: numbers 1-5)

GAILS

GIRLS

28670 (6 letters: numbers 1-6)

HELP ME PLEASE

I'm making up some stories about some very unusual eggs and I need your help to find some of the words I can use in the stories.

So, if you're going to be one of my helpers, I must tell you just a few of the things that we will have in the stories that you will be helping me with.

Well, our Eggs will be called

The Yolk Folk, they live in a country named **Eggland** (almost England isn't it?), in fact their National Anthem is "There'll always be an Eggland".

There is a boy egg, **Reggie Egg**, who has a sister, **Peggie Egg** and they go to the same school to receive their "eggucation". One of the teachers at the school is a poet called **Shelley** and there is another teacher – I think he is named **Sheggspere** and he is writing a play about "Omelette", which the school children will be in at Christmas.

Lots of "eggsiting" things happen in Eggland.

Their football team is in the **World Eggcup Final**. They have a brave army which has many reggiments. They can travel through time to be at places and see the events that happened many years ago.

Now I've thought of some "eggwords" we can use in our stories like "eggstra" special, "eggseedingly" good and "eggstasy". I'm sure you can think of others we can use in our stories. So let me know what words you've thought of and, Bob's yer Uncle, we'll put some in the stories.



MAKE SOME WORDS

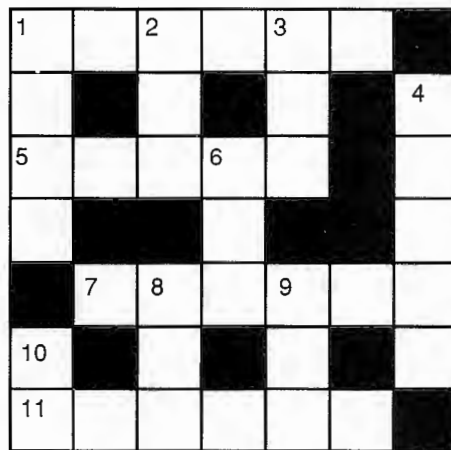
How many words can you make by putting one letter in front of:

1. ATCH? (I can make 7)
2. OUND? (I can make 8)
3. ENDS? (I can make 9)

You may find more than I did, the ones I have found are given in the answer section below. If any words are new to you, it might be a good idea to see what they mean by using a dictionary.

OUT OF ORDER

You've probably noticed how some longer words have smaller words in them – like smaller has all inside it. In this little puzzle, I have taken away some three lettered words from ones which are made up of seven letters.



JUNIOR CROSSWORD

Clues

Across

1. Teenage Mutant Hero [6]
5. Irish Terry on your 'telly [5]
7. Famous American doll [6]
11. Sponsors of crossword [6]

Down

1. The car _____ a trailer [4]
2. Dad may use an oily one to clean the car engine [3]
3. Boys' or mans' name [3]
4. Ten minus three [5]
6. Walking in the _____ [3]
8. Small insect, lives in colony [3]
9. Maker of honey [3]
10. I _____ here, you are there [2]



Mattel, one of the world's top toy companies, known for the "World of Barbie", including Aqua Magic Barbie, Suncharm Barbie and Holiday Ice Barbie, to name but a few, not forgetting Barbie's faithful escort, "Ken", recently launched the **Knit Magic** knitting machine.

This easy to operate circular knitting machine comes complete with needle, tension arm, instructions and yarn. The **Knit Magic** is available at selected toy shops.

Mattel, our sponsors have very kindly decided to present each month to the Junior Crossword winner, one of their super **Knit Magic** knitting machines. Once you have solved our Junior Crossword, send in your answers on a postcard or back of an envelope to: Kids' Korner Junior Crossword, Machine Knitting Monthly, 3 Bridge Avenue, Maidenhead, Berks SL6 1RR.

At the end of each month the first card drawn out of the postbag will receive a **Mattel Knit Magic**.

On the left hand side is what is left of the longer word after I have taken a word which is shown on the right hand side. What you are asked to do is to join the words up again and put them back in working order. Find what those longer words are and, if they are 'new' to you, you might ask someone what the meaning of the word is.

V _____ IRE	CAR
_____ TERY	USE
S _____ PER	AGE
VILL _____	AMP
CONF _____	LIP
S _____ ING	POT

The reason that I call this game 'Out of Order' is because the three lettered word is not on the same line as the longer word it was taken from.

6738	SCARING
3224	CONFUSE
12535	VILLAGE
16235	SLEEPER
	POTTERY
	VAMPIRE
	Out of Order
	3.B.F.L.L.M.R.S.T.V.W
	2.B.F.H.M.P.R.S.W
	1.B.C.H.L.M.P.W
	Make Some Words
	ANSWERS SECTION

10



10 CARPET PATTERN SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines with 108 [118, 128] Ns or more. We used a Bond Elite.

MATERIALS

King Cole Anti-Tickle DK.
6 [7, 7] x 50g balls in French Navy 25 (MC).
2 [2, 2] x 50g balls in Bottle 33 (A).
2 [2, 2] x 50g balls in Wild Rose 118 (B).
1 [1, 1] x 50g ball in Scarlet 9 (C).
3 [3, 3] x 50g balls in Slate Blue 96 (D).
Pair 3¾ mm knitting needles.

GARMENT WEIGHT

Finished garment in first size weighs 550g.

The fibre content of this yarn is 100% wool. For further information about this yarn, please write to King Cole Ltd., Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX.

YARN THICKNESS

This yarn is heavy weight and knits as double knitting.

MEASUREMENTS

To fit bust or chest 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.

Actual size 99 [108, 118] cm, 39 [42½, 46½] in.

Length to shoulder 69 cm, 27¼ in.

Sleeve seam 45 [46, 47.5] cm, 17¾ [18¼, 18¾] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

21½ stitches and 29 rows to 10 cm, 4 in measured over intarsia pattern (tension dial setting approximately 0, Elite Keyplate 5).

22 Stitches and 29 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 0, Elite Keyplate 5).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Always twist yarns together when changing colours in intarsia to prevent a hole forming.

BACK

Push 108 [118, 128] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using MC, K 1 row. Set RC at 000. Cont in intarsia patt, K 120 rows. Work measures 41.5 cm, 16¼ in. Place marker at each end *. K 64 rows.

SHAPE NECK

Push 68 [74, 80] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next row, K 1 row. Dec 1 st at neck edge of next 4 rows. 32 [36, 40] sts. K 1 row. Cast off. With carriage at right, push 28 [30, 32] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

FRONT

Work as for back to *. K 40 rows.

SHAPE NECK

Push 58 [64, 70] Ns at left to HP and cont on rem sts for first side. (Work sts which should be in A in D.) K 1 row. Cast off 4 sts at beg of next row, K 1 row. Dec 1 st at neck edge of every row until 37 [41, 45] sts rem, then on every foll alt row until 32 [36, 40] sts rem. K 10 rows. Cast off. With carriage at right, push 8 [10, 12] Ns at right from HP to UWP. Using WY, K a

few rows and release from machine. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

SLEEVES

Push 64 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 4 rows. Shape sides by inc 1 st at each end of next and every foll 5th row until there are 106 sts. K 11 [15, 19] rows. RC shows 116 [120, 124] and work measures 40 [41, 42.5] cm, 15¾ [16¼, 16¾] in. Cast off.

WELTS

With K side facing and using 3¾ mm needles, pick up 108 [118, 128] sts along lower edge. Dec 1 st at end. 107 [117, 127] sts. With P side facing and using MC, cont in rib.

1ST RIB ROW

P 1, * K 1, P 1; rep from * to end.

2ND RIB ROW

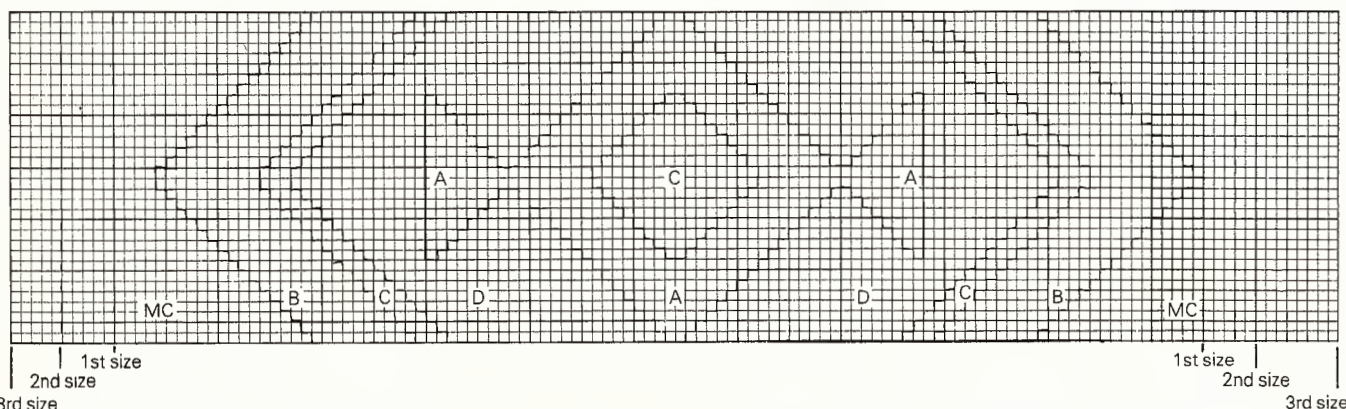
K 1, * P 1, K 1; rep from * to end.

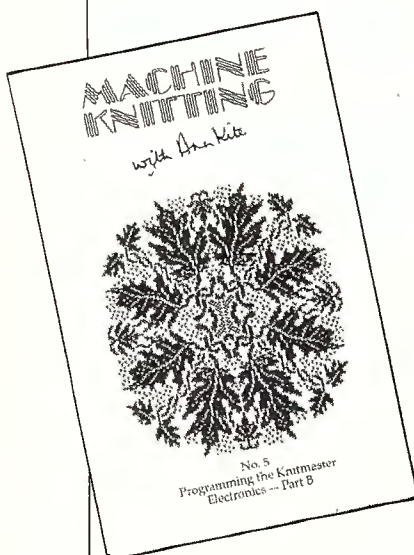
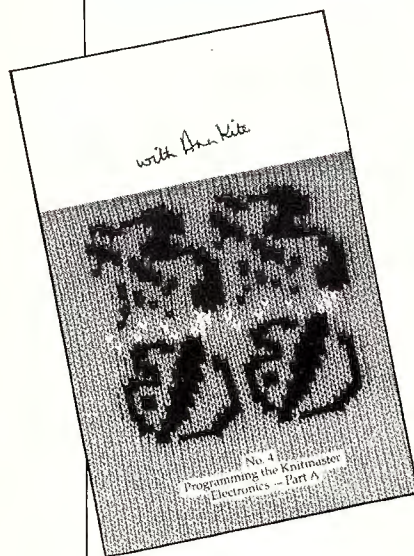
Rep these 2 rows twice more, then 1st row once more. Cast off loosely in rib.

CUFFS

With P side facing and using 3¾ mm needles, pick up 64 sts along

INTARSIA CHART





Our Special Birthday Offer ANN KITE VIDEOS

Each year since she produced the first ever video for machine knitters in 1985, Ann Kite has run a money saving Spring Offer. Last year, Ann joined "MKM" as a regular contributor and at the same time we took over the running of her Spring Offer. This was a tremendous success and we were able to introduce many more readers to Ann's super series of educational videos.

Those of you who have been following Ann's articles during the last year will know that they are written in a very detailed and clear way. The videos are written and filmed with the same detail and clarity, so this year we are delighted to give readers another chance to save money on the "Ann Kite" series of Structured Learning videos. You will find full details on these pages.

Last year, editor Anne Smith talked to Ann about her videos and this year she's been chatting to her again to find out about recent developments in the world of video. She says:

"The most exciting thing for me has been the release of the first two parts of the Ribber Series. I'd been asked so many times to

tackle the ribber by knitters who liked my teaching methods and I've wanted to do it ever since I started the videos. The ribber is, of course, a complex subject and it was a real challenge to work out how to teach it clearly and logically. Judging by the response I've received I've succeeded in that. I'm particularly pleased with the response to No. 7A "Setting Up and Checking the Alignment (of the Ribber)". It sounds boring and a lot of knitters think they know it anyway, but I've had so many comments that "it's nice to know what all the screws are for!"

"A big innovation I've made recently is to introduce my Personal Tuition Plans for each video. Although thousands of

knitters have found they can learn from my videos without any personal instruction, there are of course many potential knitters who really want that extra personal touch. My Personal Plans allow this by giving knitters regular 'phone contact with me for up to ten weeks after they have bought a video and they can also submit their work for my approval and comment. I am the first video producer to introduce such a scheme and I'm sure it's going to be very popular. The Plans are optional and I make a small charge but, added to the cost of the video, the total fee is very attractive when compared with others ways of learning to knit!"

I asked Ann what she meant by "Structured Learning"?

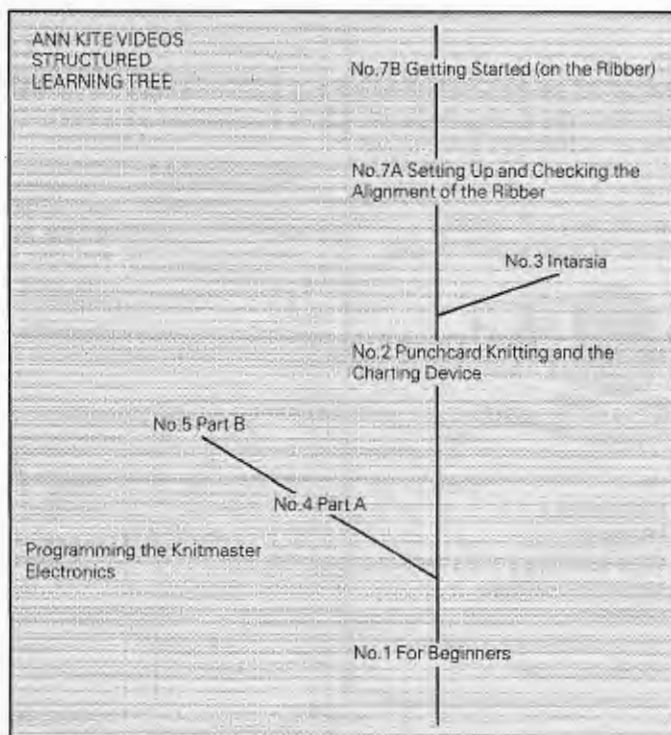
"Well, each video is made up of a series of lessons. If the knitter starts at the first lesson, she'll be led step-by-step through the topic in a logical way, so that by the end of the video she has made one or more garments incorporating the techniques being learnt. For instance, the intarsia video doesn't only teach you how to knit geometric shapes using the holding position, or how to use the intarsia carriage, it goes on to incorporate a geometric design or

a picture into a sweater, including how to resolve the tension problems, how to position a knitters are doing when they use my videos. The experience of my team members makes them absolutely determined that the medium of video is used to show what I'm talking about. The picture must tell the story. I'm never allowed to get away with just talking to the camera.

"This determination once nearly led to me being knocked unconscious while filming the Ribber Series. We wanted a picture of the circular rows as they lay between the two beds of the machine. You will know that to see the stitches in this position you have to sit up and peer directly downwards. For the camera to 'peer' it had to be raised six feet on its tripod, pointed straight down and then focussed for the 'very big close up' necessary. Half way through the shot, I was suddenly aware of furious action all around me as the immense weight of the camera hurtled down towards my head after detaching itself from the tripod. Fortunately my husband caught the camera in the nick of time, but I'm told I went quite green and if you see me in a 'hard hat' in future videos . . . !

"Of course all this effort costs time and money. It is much easier and cheaper just to position the camera in one convenient position and occasionally zoom in and out. This is now being done on some videos (not mine!), but it can't give the knitter the many different views of the machine that she needs. It's more of a talk at the machine.

"I'm beginning to sound dogmatic and I have to admit that I get more and more upset by what often passes as tuition. I get so many 'phone calls from would-be knitters who have paid a lot of money for private tuition and, according to them, they haven't learnt anything. This harms their pocket but, much more importantly, it knocks their confidence in their ability to learn. I now have a standard question which I ask in this situation, 'Do you sit at the machine, or does your teacher?'. Every time the answer comes back 'The teacher'. 'All the time?', I then ask. 'Yes, all the time', comes the reply. My response to this is short. If the 'teacher' sits at the machine all the time, she is a demonstrator and not a teacher'. To learn a practical subject, you have to do it (for instance, whoever heard of learning to drive



by sitting in the passenger seat!). When I teach in person, I spend a few minutes sitting at the machine, then the knitter does what I've shown her, with me helping and showing her again if necessary. During my lesson, I estimate the pupil is at the machine at least three-quarters of the time, with me at her side. The more advanced the pupil, the more time she spends knitting. With my most advanced pupils, I design and how to work out designs for yourself. When someone asks me to teach them intarsia, they usually mean 'How do I use my intarsia carriage?' and 'How do I wrap the yarns at the joins?'. It's very easy as a teacher to answer just those questions and leave the knitter to discover that, if she wants to knit a garment, that's less than half the story. I feel to do that is cheating, so my videos answer the questions that I know will arise so that the knitter isn't left in mid-air, or rather mid-knit!

"As well as each video being structured, so is the whole series. I think of the videos as forming a 'learning tree'. The trunk of the tree includes the videos covering topics that, I think, every knitter ought to know. The branches are specialist topics that only some knitters will want to know. A new knitter should start at the bottom of the trunk with video No.1 and work her way upwards (and sideways into the branches if she wants to). At the moment, videos

1, 2, 7A and 7B are part of the trunk and 3, 4 and 5 are branches. I hope the future will see the trunk go on growing and more branches, for instance for the lace carriage, being added.

"To emphasise the structured form of the videos, we have just introduced a series discount for the first five videos, similar to the one we already have for the Ribber Series. The series discount means that anyone buying the videos in order starting with No.1 will buy them at a discount price. The knitter has to register with us, but she is not obliged to buy all the videos, she can stop at whatever point she chooses."

Ann has obviously planned the videos in great detail. In fact, detail is Ann's hallmark, the sort of detail that makes other producers blanch. Ann herself spends seven hours for every finished minute of video (two hours in research, two in scripting, two in editing and one for the final commentary). You can look right across the whole world of video and not find anything like this anywhere. Ann said: "We've looked at many film and video catalogues and viewed videos. No one else anywhere in crafts seems to be doing this sort of detailed structured learning.

"Video is a very popular form of entertainment, but an educational course on a series of videos which doesn't also rely on work books, audio-tapes and so on, is very, very rare, particularly in the

leisure field.

"I believe I'm pioneering the use of videos as an educational tool. I am only able to do this by using a production team with years of experience with audio-visual aids in full-time education. Over the last 20 years my director has pioneered the use of 'Open Learning' - this is a bit of educational jargon but it's what spend very little time, if any, at the machine itself.

"All videos of course are ideal in this respect because the knitter can spend all her time at her machine and still be able to see me at mine."

All the videos except Nos.4 and 5 are suitable for Knitmaster, Brother and Toyota machines. To see the quality of these videos and try Ann's teaching methods, send for Video No.6 which contains extracts from earlier videos and is available on a sale or return basis.

For a full list of the videos and their contents and prices, see the full page advertisement on page 00. Using the coupon on this page you can save up to £7.50 on each video you buy.

THE OFFER

The coupon is worth up to £7.50 off the full price of every Ann Kite video you order. The only restriction is that you may not order more than one of each video.

For details of videos and prices, see the advertisement on page 61.

If you want to view Video No.6 before deciding about taking up the offer on the rest of the series, send in the coupon with your order for No.6. We will then accept further orders at the offer price up to the offer closing date of 31st May 1991 without a further coupon.

IF YOU ARE A MEMBER OF THE ANN KITE VIDEO CLUB, don't forget to deduct the 10% members' discount from the offer price - and please quote your membership number when ordering. For details of the club (membership fee £7.50) please contact Ann Kite Video Productions.

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14/12

lower edge. With K side facing and using MC, K 1 row. Dec 21 sts evenly. 43 sts. Work 13 rows in rib as for welts. Cast off loosely in rib.

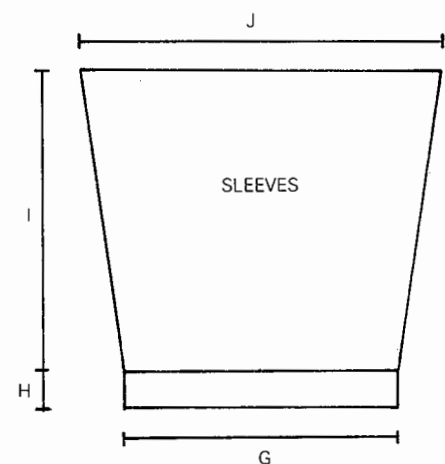
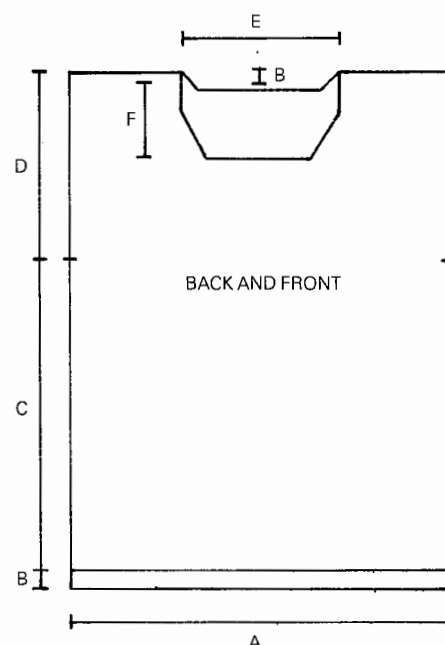
and K 103 [107, 111] sts around neck edge. Work 13 rows in rib as for welts. Cast off loosely in rib.

PRESSING

Join left shoulder and neckband seam. Set in sleeves between markers stretching slightly. Join side and sleeve seams.

NECKBAND

Join right shoulder seam. With K side facing and using 3¼ mm needles, join in MC and pick up



A = 50 [54.5, 59.5] cm	F = 11 cm
B = 2.5 cm	G = 29 cm
C = 41.5 cm	H = 5 cm
D = 25 cm	I = 40 [41, 42.5] cm
E = 20.5 [21, 22] cm	J = 48 cm

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2 hours 20 mins

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58 mins

No. 7 Ribber Series.

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ANN KITE VIDEOS – IN A CLASS OF THEIR OWN

11 CAROLINE DRESSES

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines.

MATERIALS

DRESS - DAYWEAR

Bonnie's French Crêpe

2 x 500g cones in Mossy Green (MY)

Elastic

DRESS - EVENING WEAR

Bonnie's French Crêpe

2 x 500g cones in White (MC)

Atkinson's Secrets

1 x 500g cone in Extra (A)

Atkinson's Poodle

1 x 500g cone in White (B)

Ann Durkan Fine Boule Lurex

1 x 500g metre cone in Silver (MC and B)

Elastic

GARMENT WEIGHT

DRESS - DAYWEAR

Finished garment weighs 270g

DRESS - EVENING WEAR

Finished garment weighs 720g

The fibre content of French Crêpe is 85% Acrylic, 11% Polyamide. Atkinson's Secrets is 56% Viscose, 36% Acrylic, 8% Polyester. Atkinson's Poodle is 70% Acrylic, 30% Nylon. For further information about these yarns, please write to Bonnick's World, 1273 Bristol Road South, Northfield, Birmingham B31 2SP. Atkinson Yarn Designer Collection, Tony Mills, Ossett, West Yorkshire WF5 9SA. Ann Durkan Designs, Michaelmas Cottage, Twickenham, West Sussex RH17 5NN.

YARN THICKNESS

These yarns are fine weight and knit as two ply

MEASUREMENTS

To fit bust 82-87 cm, 32-34 in

TENSION

DRESS - DAYWEAR

32 stitches and 48 rows to 10 cm, 4 in measured over stocking stitch using two strands of yarn together after steaming and pressing (tension dial setting approximately 3)

DRESS - EVENING WEAR

32 stitches and 48 rows to 10 cm, 4 in measured over stocking stitch using two strands of French Crêpe and one strand of Fine Boule Lurex together after steaming and pressing (tension dial setting approximately 3)

34 stitches and 44 rows to 10 cm, 4 in measured over off any stitch using two strands of French Crêpe and one strand of Fine Boule Lurex together (MC), one strand of Secrets (A) and one strand of Poodle and one strand of Fine Boule Lurex together (B), after steaming and pressing, using MT+2 (tension dial setting approximately 5).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch cards as shown, before starting to knit.

Knit two colour Fair Isle rows with first colour given in back feeder (1A) to knit background and second colour given in front feeder (2) to knit contrast pattern.

DRESS - DAYWEAR

Two strands of yarn are used together throughout.

DRESS - EVENING WEAR

Three strands of yarn are used together (MC), one strand is used (A) and two strands are used together (B).

Please note: When knitting the 'tuck hem', it is important to have the weights evenly distributed along all work. This is why you knit the 20 rows of waste yarn. You will find it much easier to hang the

DESIGN LINE

'Caroline' is one of the most versatile of my designs and, incidentally, the easiest to knit. It really is all straight pieces. Last month's pattern was the Caroline jacket. Now we come to the dress.

Ann Durkan

I have knitted two versions to show you this month. The first, in moss green, is knitted in stocking stitch throughout with a gently flared skirt. It is a very simple design that lends itself to dressing up or down for all kinds of occasions. Personally, I always go for elegant chic; classic black, clean lines and a minimum of fuss. However, we are all different and Caroline is easy to dress to suit your mood.

The second outfit I knitted is my own favourite. It is in three shades of white, in 'Tiffany' stitch with a full skirt for really frothy opulence - a fabulous party frock. That is the beauty of Caroline - it can be adapted to make anything from a saucy little sundress to a gorgeous evening gown!

Here is where we get technical! This section could well be subtitled 'Trial by Tension Square'. I have evolved my own system which I think is pretty fool proof. First of all you select the right tension at which to knit your tension square proper. To do this it is necessary to knit an experimental length, testing various tensions until you get the feel of the fabric right.

Using the main yarn and stitch pattern, if applicable, cast on around 50 stitches by 'e' wrap method or automatic cast-on. Start with the tension stated in the pattern and knit ten rows.

Here is my special tip for beginners. To avoid confusion, knit into the square a permanent record of the tension used.

Here's how: Note the tension you are using and transfer the same number of stitches to alternate needles as if you were

making a picot hem. This will make a neat row of little holes corresponding to the tension used - for example for tension five make five holes. Now continue in the same tension for about 40 rows more. Next knit two rows in a contrast colour to mark a division and repeat all of the above operation in the next tension you wish to try.

Do this until you have exhausted all the possibilities. Cast off. Steam press. Feel the different sections and choose the one most suitable for the garment you are about to knit.

Now you are ready to knit the tension square proper. Cast on 75 stitches each side of centre 0. Knit in the chosen pattern sequence until row 50. Place a marker at 0 and again on rows 60, 70, 80 and 90. On row 100 place markers every ten stitches, about five times, each side of 0.

Continue knitting, placing markers at 0 on rows 110, 120, 130, 140 and 150. Knit to row 200. Take off on 20 rows of waste yarn. Steam press gently. Peg waste yarn over a wire hanger and hang up to dry. Leave for at least 24 hours.

To count rows, place a ruler on one of the row markers and count the number of rows to four inches, ten centimetres. Now you know why you put markers at every tenth row! To count stitches, place the ruler on the centre 0 marker and use the same technique.

Sorry if all this seems a bit long-winded but the tension square must be mastered if you want to be sure that the dress you knit is the dress that fits.

weights on a larger amount of yarn. Also there is much less chance of it all unravelling! Check that all the stitches have been knitted in on the first row of stocking stitch after knitting work. If you have any problems knitting the 8 rows tuck on your machine, change it to 6 rows only. This will hardly make any difference to the look of the hem! Alternatively, you can hook up the 'tucks' by hand. TIP: if you have trouble with certain yarns when knitting the 'blocks' of 10 rows of 'tuck' for example (see graph) for instance, when you have finished doing a 'block' and you knit the next row - sometimes some of the needles either side of the 'tuck bit' will not knit properly. So to get over this problem, on the last row of the 'tuck block' and before you knit with the next yarn, push all the needles out to HP on the machine and continue knitting as normal. You will find that all the stitches have knitted in properly.



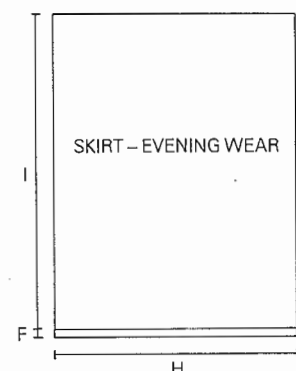
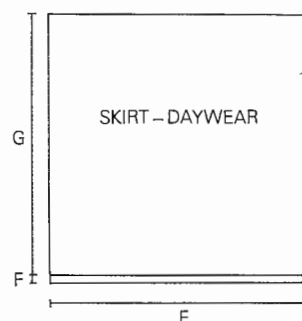
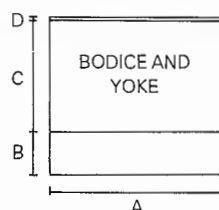
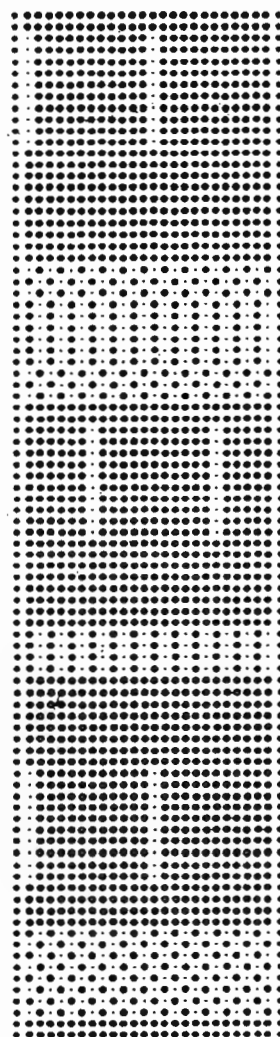
TIFFANY STITCH

Cont in Fair Isle. K 4 rows MC/B and 4 rows MC/A. Cont in tuck st. K 2 rows MC, 2 rows A, 10 rows MC, 2 rows A, 2 rows MC, 2 rows B and 2 rows A. Cont in Fair Isle. K 4 rows A/B. Cont in tuck st. K 2 rows A, 2 rows MC, 2 rows B, 2 rows MC, 10 rows B and 2 rows MC. Cont in Fair Isle. K 4 rows MC/A, 4 rows MC/B and 4 rows MC/A. Cont in tuck st. K 2 rows MC, 2 rows A, 2 rows MC, 2 rows A and 5 rows MC. Remove card and replace back to front and upside down on 81st row without locking. K 5 rows MC, 2 rows A, 2 rows MC, 2 rows A, 2 rows B and 2 rows MC. Cont in Fair Isle. K 4 rows MC/A, 4 rows MC/B and 4 rows MC/A. Cont in tuck st. K 2 rows MC, 10 rows B, 2 rows MC, 2 rows B, 2 rows MC and 2 rows A. Cont in Fair Isle. K 4 rows A/B. Cont in tuck st. K 2 rows A, 2 rows B, 2 rows MC, 2 rows A, 10 rows MC, 2 rows A and 2 rows MC. Cont in Fair Isle. K 4 rows MC/A and 4 rows MC/B. These 162 rows form patt.

PUNCHCARD 1 AS CARD 1
ON SHAWL OR JACKET



PUNCHCARD 2



Knitted and steamed sizes before
pulling lower edge of skirt into shape.

- A = 40.5 cm
- B = 10 cm (Daywear), 7.5 cm (Evening Wear)
- C = 27 cm
- D = 0.5 cm
- E = 60.5 cm (Pull out to 73 cm)
- F = 2 cm
- G = 62.5 cm
- H = 57 cm (Pull out to 73 cm)
- I = 75 cm

STEAMING AND PRESSING

Please use a steam iron which has a 'shot of steam' button for best or easiest results. If you do not have one, place a large, very damp cloth across the ironing board. Place skirt over this, with wrong side facing you, as illustrated here:

It may be helpful to tack a line across the board, for example 69 cm, 27 in. Use this as a guide for the skirt. Place bodice flat over ironing board to press and use sleeve board to press the side

seams. Using lots of steam, but hardly touching the fabric with the iron, gently press into shape. Complete the whole garment in this manner. It may be necessary to give the skirt a little tug to ease it into the correct length. Place garment over dress stand and allow to settle for 24 hours. If you do not have a stand, then peg skirt at waist to a wire hanger and leave as before. Hang bodice on a padded suit hanger. You may need to give the garment a finishing steam after a couple of days when it has had time to settle.

DRESS - DAYWEAR**SKIRT (BACK AND FRONT ALIKE)**

Push 97 Ns at left and right of centre 0 to WP. 194 Ns. Using MT and WY, cast on and K approx 20 rows ending with carriage at right. Insert punchcard 1 and lock on first row. Set RC at 000. Using MT+5 and MY, K 1 row. Using MT+1, K 5 rows. Do not release card. Cont in tuck st. K 8 rows. Cont in st st. K 7 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed. Using MT+3, K 1 row. Set RC at 000. Using MT, K 300 rows. Work measures 64.5 cm, 25½ in. Using WY, K a few rows and release from machine.

BODICE AND YOKE**(BACK AND FRONT ALIKE)**

Push 65 Ns at left and right of centre 0 to WP. 130 Ns. With P side of skirt facing, replace sts on to Ns gathering evenly. Set RC at 000. Using MT, K 48 rows.

WAIST CHANNEL

Using MT+5, K 1 row. Using MT, K 10 rows. Make a hem by placing loops of loose row on to corresponding Ns. Using MT+2, K 1 row. Using MT, K 130 rows.

ELASTIC CHANNEL

Using MT+7, K 1 row. Using MT, K 8 rows. Make a hem by placing loops of loose row on to corresponding Ns. Using MT+7, K 1 row. Cast off.

SHOULDER TIES (MAKE 4 - OPTIONAL)

Using MY, cast on 6 sts by hand. Set RC at 000. Using MT-1, cont in circular cord knitting for approx 180 rows. Cast off.

DRESS - EVENING WEAR**SKIRT (4 PANELS ALIKE)**

Push 97 Ns at left and right of centre 0 to WP. 194 Ns. Using MT

and WY, cast on and K approx 20 rows ending with carriage at right. Insert punchcard 1 and lock on first row. Set RC at 000. Using MT+5 and MC, K 1 row. Using MT+1, K 5 rows. Do not release card. Cont in tuck st. K 8 rows. Cont in st st. K 7 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. Using MT+3, K 1 row. Set RC at 000. Using MT+2, K 1 row. Insert punchcard 2 and lock on first row. Set carriage for patt. K 1 row. Release card and cont in Tiffany St. K 162 rows. Remove card. Replace card right way round and lock on first row. Cont in st st and A, K 2 rows. Release card and cont in Tiffany St. K 162 rows. Cont in st st and MC, K 1 row. Using MT+3, K 1 row. Using WY, K a few rows and release from machine. Steam press top 15 cm, 6 in.

BODICE AND YOKE**(BACK AND FRONT ALIKE)**

Push 65 Ns at left and right of centre 0 to WP. 130 Ns. With P side of two skirt panels facing, replace sts on to Ns gathering evenly. Set RC at 000. Using MT, K 36 rows. Make eyelet holes as required. K 130 rows (include a few rows in patt if required).

ELASTIC CHANNEL

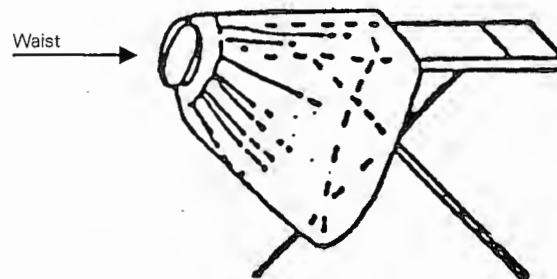
Using MT+7, K 1 row. Using MT, K 8 rows. Make a hem by placing loops of loose row on to corresponding Ns. Using MT+7, K 1 row. Cast off.

WAIST TIE

Using MC, cast on 6 sts by hand. Set RC at 000. Using MT-1, cont in circular cord knitting for approx 500 rows. Cast off.

MAKING UP

Join skirt, bodice and yoke seams. Carefully steam press (see below). Thread elastic through elastic channel and waist channel if knitted and join ends. Thread cord through eyelets if made. Attach shoulder straps, if required.



NB: Please remember. The steaming and finishing of my garments usually take longer than the actual knitting!

S POTLIGHT

A DESIGNING HUSBAND

Pride and nostalgia combine in Jim Firth's electronic design of the "Dam Buster" Lancasters of 617 Squadron.

Do you remember Jim Firth from Hornsea, whose interest in punchcard design for the knitting machine was inspired by Kathleen Kinder's Resource Book (Star letter – September 1989)? Jim's background in textile dyeing, at the end of the war, had already sparked off an enthusiasm for colour and fabric. Together with

wife Jean, a keen machine knitter, he makes regular tours around the country, visiting all kinds of places of historical interest. Jim quickly discovered the wealth of information which could be gathered during such outings to be used later as designs for knitted fabric.

In his first letter to us Jim shared some of his ideas for special punchcard designs, including the double-headed eagle and willow pattern design. Jean has recently contacted us again, this time sending photographs of Jim in finished garments – displaying his wonderful design talents!

Jean now owns a Knitmaster 580 electronic and from the punchcard designs, they slightly adapted the double-headed eagle so that it could be knitted on her new machine. Jim is shown wearing his own design for a sweater inspired by the Dam Busters 617 Squadron of Lancaster Bombers, who carried out the famous raid on the night of 16th-17th May, 1943. Again, Jean knitted the sweater on the electronic, using various shades of Shetland wool and she tells us that she is hoping to knit another in acrylic yarn. The garment is a dropped shoulder style and the only problem Jean found was the long floats created by the picture design. She says that it was necessary to leave large spaces between the aircraft and so she resolved the float problem by knitting a fine acrylic lining for the sweater front – the garment has since been washed successfully!

When it comes to designing for the electronic, Jim says: "The sky's the limit!" So, it won't surprise you to know that he is currently working on designs for the Spitfire, M.E.109 and M.E.110!



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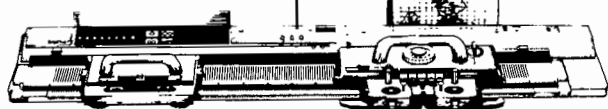
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TINKERING WITH A TOYOTA

As you probably know, we write these articles well in advance of publication, so I have just read Joan Lafferty's article about how one thing after another went wrong for her and I fell about laughing. If anything mirrored a day when I am trying to get something done, that article did!

Ann Taylor

I am notorious for getting ahead in my thoughts, whilst doing the last thought's actual deed and that can prove disastrous as well. At present I am having an enforced rest following surgery, which means no actual knitting. That should mean time to read, make notes and generally catch up with lots of non-active things. So my thoughts go. Fact seems to prove otherwise because the day has gone before I have done anything I have thought about.

"They" tell me things will improve given time; knowing my track record - I have my doubts on that score. Like Joan, I know when I am being conspired against. I think it is the same gremlins that got at Joan's plan that have got at mine, and spirited time away.

Having said that, if you can make a plan and stick to it, then your knitting will improve. Make a list of all those things which you have not yet tried out on the machine and, time permitting, try one item at a time now and then and cross them off the list as you succeed. You will be surprised by how much you achieve.

HOLDING POSITION

Last month I mentioned briefly some of the uses for the holding position. To me, it is the most important function of the machine that a beginner must learn. Once you have learned which lever/switch controls the hold position (the 0-1 on the carriage) drum it into your brain and sit in front of the machine, with the instruction book. Bring the needles out to the various positions and use the lever/switch and see what happens. No yarn is needed at this stage, just make yourself familiar with the fact that on 0 the needles knit normally in B position and knit back from E position and from D position. Next make yourself familiar with the fact that with the lever/switch on 1 the needles knit normally in B position

and that they stay forward in E position, but can knit back from D position.

These functions will stand you in good stead when you come to shaping a shoulder and a neckline, on a plain garment, without the frustrating aggravation of having the whole lot drop off the machine on to the floor!

PATTERNING

There is another holding position to use for pattern work, (lace and Fair Isle) and so on and that is by using nylon cords. Particularly in lace work, the Holding position out to E cannot work because the lace carriage cannot pass over these needles. One then uses a nylon cord and knits back by hand to A position, (non-working position) those needles and stitches that are to be held. If the purl side is to be used as the right side of the knitting, as often happens in tuck stitch, the fabric can be roughened by the continual passing of the carriage across the work. There are several ways of avoiding this and you can choose whichever you feel works well for you.

1. Cover the work on the holding side with a piece of knitting such as an old tension swatch.

2. Seal the knitwear under the held needles with a piece of Sellotape to take the rub.

3. Make the loops of the nylon cord very large and allow them to hang down below the sinker posts, thus allowing the nylon cord to take the friction.

Once the shaping is completed, the nylon cord is gently pulled taught and the stitches flipped back into the needle hooks and the needles lined up into B position.

If using the swatch or Sellotape, then this is removed before recommencing work on those needles, or the work taken off on to waste yarn.

Where the second side of the neck is to be completed, all the stitches should be in the hooks of

the needles when they are back in B position. The stitch dial is set to the centre of Empty.

The punchcard is locked on to the correct row (which should have been marked or noted when the division was made for the neck). The card levers are up.

With no yarn in the feeders, the carriage is taken across the work. This is hair raising the first time and the relief is enormous when you find that the pattern needles are selected and no stitches have been dropped!

Now put your yarn(s) in the correct feeder(s) and set the pattern dial for the appropriate stitch pattern. Release the card and continue shaping the other side of the neck.

When the shoulder shaping is reached proceed as for the other shoulder with your chosen method.

A-LINE HEMS

The holding position is essential on hemlines for two (or more) panel skirts, unless one uses darts at the waist line. Without it the skirt will not hang properly.

The hem is usually knitted and turned up and sewn by hand when the skirt is completed. Knitting the underneath part of the hem at one whole tension tighter than main tension helps to reduce bulk at the hem. For example, knit ten rows one whole tension tighter, then knit the fold line and continue at main tension. The fold line on a skirt hem can be improved by knitting one row with matching sewing thread, as it makes quite a crisp edge.

The ten rows after the fold line having been knitted, one can then start short rowing.

A group of needles are brought to Hold Position on alternate rows, for four to six rows. Then the groups are knitted back over the four to six rows and the rest of the skirt panel knitted in the normal way.

The hem is stitched up by hand and the Holding Position curves the hem gently round back and front, so that the sides hang flat and curved, making a good finish to the hem of the skirt. It is better if a yarn that can be damp pressed is used and with pure wool and using fusible nylon as a backing, quite a warm winter skirt is achieved. If you have not come across fusible nylon, it is a stretchy sticky-back fabric which can be cut to the shape of the skirt panel and damp pressed on to the inside of the knitted fabric (rather like bonded curtains). When I use it I take the fusible nylon down to the fold line only and then turn the hem up by hand

securing it to the fusible nylon, again making less bulk on the hem.

Ask at your local Drapers if they have fusible nylon. It is not Vilene or any of those sorts of fabrics. You may be able to obtain it by mail order from Metropolitan. I have used it with Shetland wool with great success and have several really warm skirts as a result.

FLARED SKIRTS

Circular skirts are among the easiest to knit and are the best for getting one used to the Holding Position. The newcomer usually comes upon the word "automatic wrap" on their first attempt at a circular skirt.

This involves bringing out one less needle than the pattern stipulates. For example: 'bring out fourteen needles to Hold Position' here means bring out thirteen needles to Hold Position, then knit across and before knitting back, bring out the fourteenth needle. Now knit back. The yarn will lie across the fourteenth needle looking as if there are two stitches on the needle. This is the automatic wrap and prevents a small hole appearing. You may have been doing this when shaping shoulders without realising that this is what it is called. If you have not been doing so, then try it on the shoulder shaping as it will give you a better finish.

Some circular skirts have an added flounce at the hemline, again achieved by using the Hold Position. There are some lovely skirts like this featured in Jo Beedles' *Artistic Collection*. One in particular has the added attraction of different coloured gadgets. Once you have mastered the Hold Position and a "normal" circular skirt, the flounce or the godet will take a little more time, but will not present a problem.

HOLDING POSITION OF THE RIBBER

When it comes to patterning on the ribber and neckline I confess to "chickening out" and opt for cut and sew necklines. Some of you will be horrified at such a confession, but I never see any reason for making life difficult and if the end results are professional, which they are, then I go ahead without batting an eyelid! I have done it the hard way, mainly to

show that life can be difficult, but then demonstrate the easy way. Nevertheless, I do shape the shoulders with the Hold Position and once you have found the corresponding lever for this on your ribber carriage, all is well. Try it the first time without any knitting or yarn, then you will not have a heart attack at the sight of ribber needles coming up through main bed needles, all of which are at E position, with you having to push the carriage across, teeth clenched, waiting for all the knitting to fall off!

If it worked, without the half expected crunch of needles, without knitting and yarn – it will work when you have knitting and yarn!

Look at the sides of the ribber carriage and you will see 0 and 1 above 0 and S. The top 0 and 1 are the ones you need. 0 is for ordinary rib work and the 1 keeps your needles out to E position, the Holding Position, once you have brought those needles out.

Apart from shoulder shaping you can now make larger button holes on ribbed bands by knitting

half the length required on half the band, the other half being in the Hold Position. When the desired length, be it four, six, eight or ten more rows is reached, keeping the yarn on the inside of the knitting, bring those needles you have just knitted on into Hold Position and break off the yarn. Using the double-eyed bodkin, bring the second half of the stitches back into the hooks of the needles and the needles themselves to B position. Do this on the ribber and the Main bed. Now all the second half of the needles should be in working position, so thread up the yarn and knit the required number of rows on the second half. When the hole is complete, set the machine, main bed and ribber for normal rib knitting. Whatever you need the Holding Position for, on main bed or ribber, if you are not sure of what you are doing, always try it out first, either without knitting and yarn or on a small swatch. That way you will save yourself heartache and frustration and learn what you are doing.



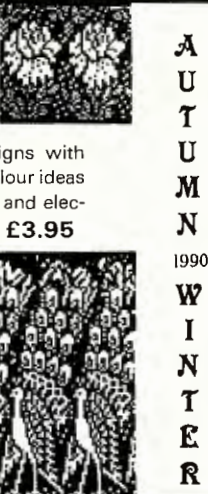
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RIS BISHOP SPECIAL

This month I have decided to add to my collection of floral fabrics and borders which have proved so popular in this magazine over the last couple of years. I always enjoy meeting knitters who have used my fabric designs on their own original garment shapes and so this month I am particularly pleased that Mary Dowse has chosen to use my "floral" designs for the spring garments she has planned for you in this month's Masterclass.

Yarns and colours

My original drawing for these designs were taken from a member of the 'pink' family of flowers but, of course, any of your favourite floral colours will be most suitable.

For the 'floral border' design, I like to use a dark background colour – dark green, grey or even black for a strong graphic look. For the leaves use a light sage green (not too bright) and for the flowers, white or any other pastel colour. For a really professional look, I like to use three colours for the flowers, starting with a mid-tone like peach or pink, then a pastel tone and finishing with white which gives a lovely 'shaded' effect.

For the small floral design, either a dark or light background can be used with sage green again for the leaves and white

flowers (with a dark background), peach or pink flowers (with a light background).

Floral border

Knit welts in dark background colour.

Starting at row 1 of card, with background colour in feeder 1 throughout, use the following colours in feeder 2 –

Rows 1-45 = sage green

Rows 46-51 = peach, pink or mid-tone

Rows 52-57 = pastel colour

Rows 58-60 = white

(Note: Rows 46-60 can all be knitted in the same colour). Knit four plain rows in background colour before continuing in pattern. To knit border as illustrated on the cardigan, start at row 46 of the card.

Small floral

Starting at row 1 of the card, with background colour in feeder 1 throughout (either dark or light), use the following colours in feeder 2 –

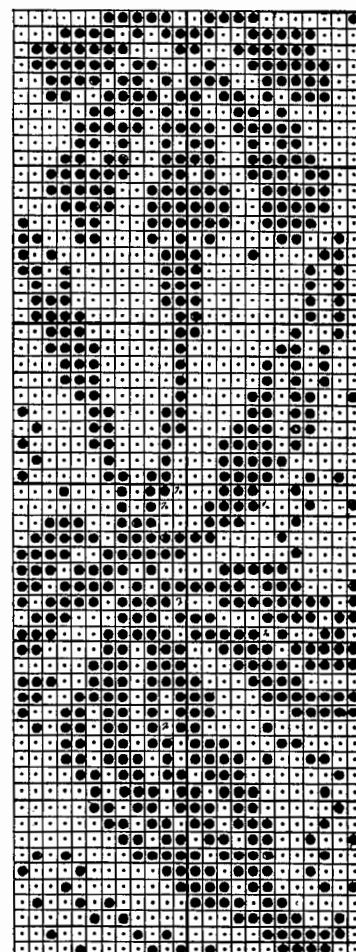
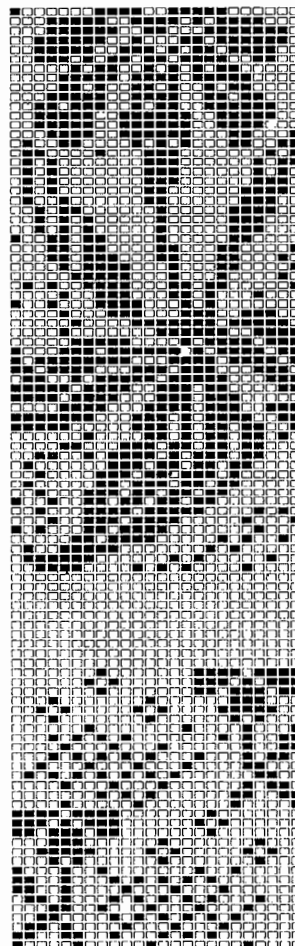
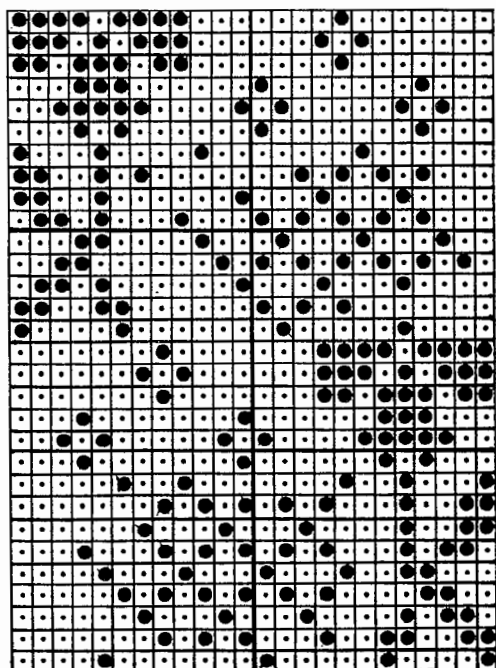
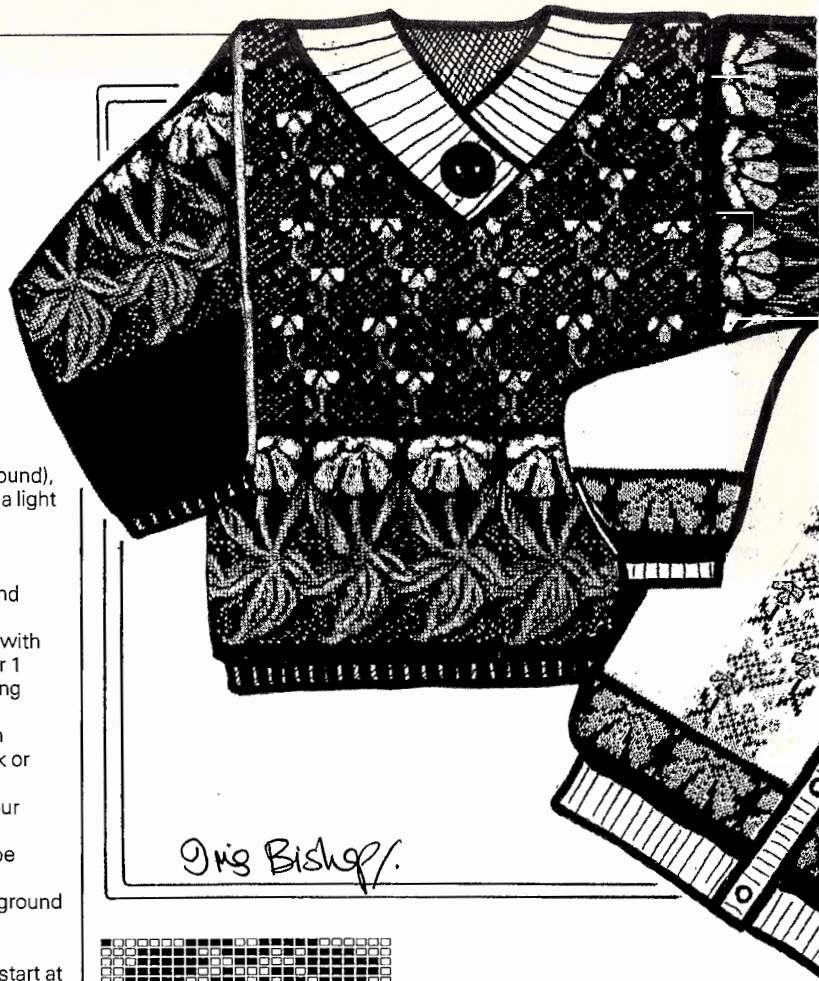
Rows 1-9 = sage green (leaves)

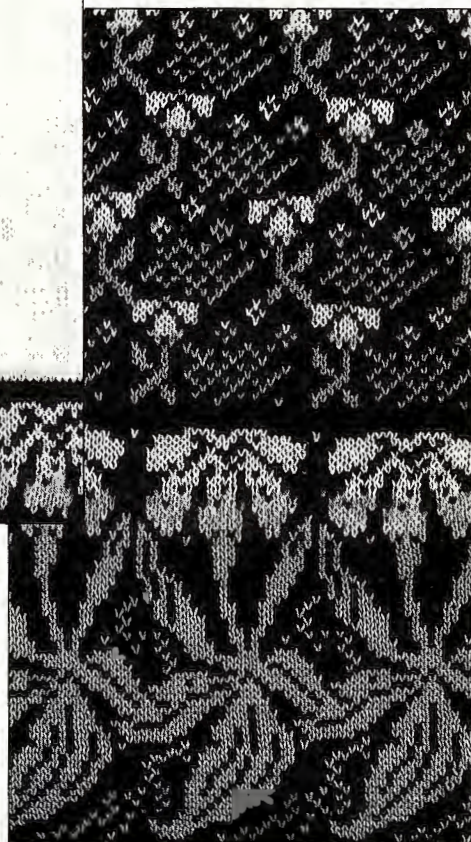
Rows 10-15 = pink or white (flower)

Rows 16-24 = sage green

Rows 25-30 = pink or white

This design can also be used as a narrow border (use rows 1-15 only), or as a 24 stitch single motif (as illustrated).





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KNITMASTER CORNER

This month I want to write about the lace carriage, as this seems to cause some people problems. Yet knitting lace can be almost as easy as knitting stocking stitch when you know what you're doing!

Liz Norton

The Knitmaster lace carriage can knit two sorts of lace – plain lace and fashion lace. You can tell which card (or mylar sheet) pattern is for which by the markings on the card (or mylar sheet). If the punchcard has blocks of row numbers which are white printing on blocks of red (or on the mylar sheet there are blocks of black alongside the direction arrows), then it's fashion lace. For plain lace, the punchcards and mylar sheets have direction arrows only.

By the way, do make sure you're using a lace card (or mylar sheet) for the lace carriage. I once spent half-an-hour on the 'phone with a knitter who couldn't get her lace carriage to knit properly. She was getting *lots* of holes. It was an electronic machine, so I checked out the programming and that was all right. Then the yarn and tension, which seemed to be all right too. We went on and on, checking and re-checking – I couldn't think what was wrong. In the end, I said "Tell me the number of the pattern and I'll knit it on my machine and see if I can spot any hidden problems". "It's number so-and-so", she said. I immediately knew that wasn't a lace carriage pattern. "But", said the knitter, "in the table at the back of the book it says it's suitable for punch lace". Punch lace is the sort of lace you knit with the main carriage, *not* the lace carriage.

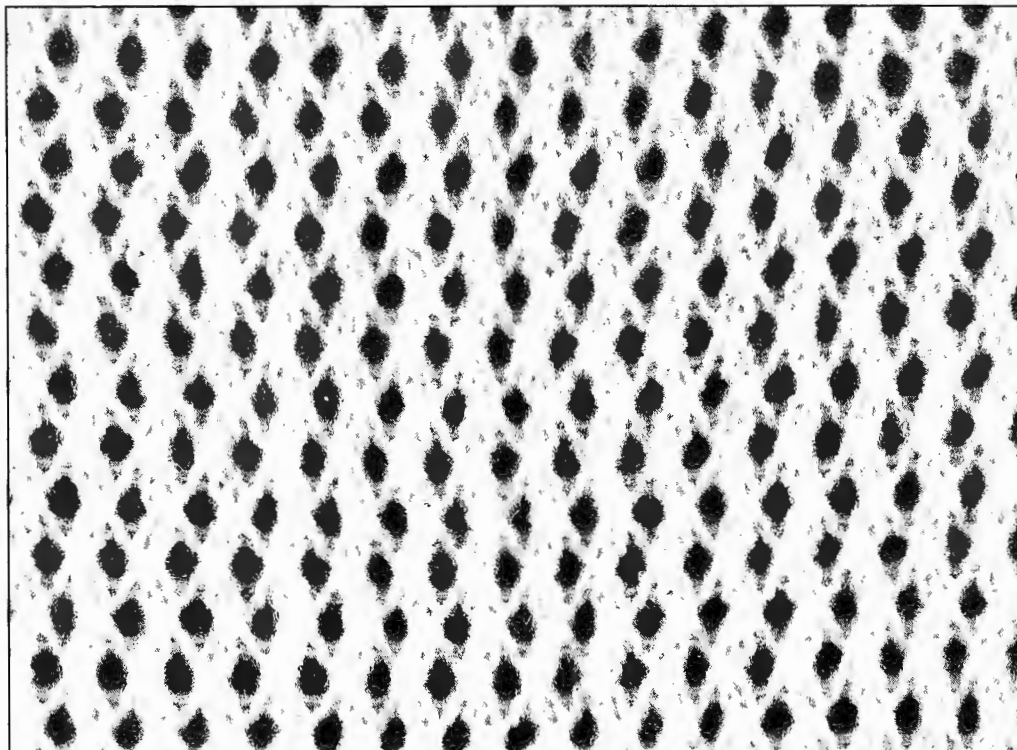
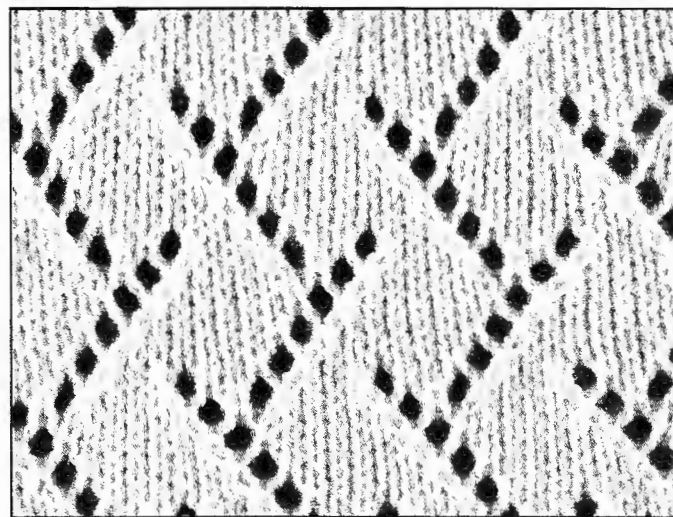
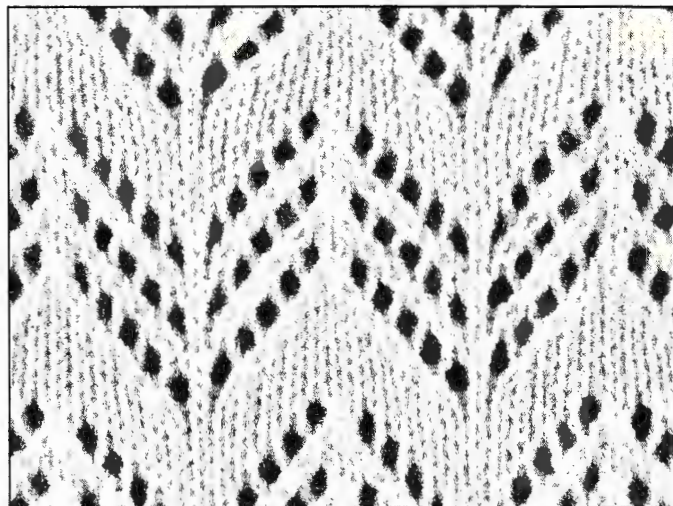
Before moving on to the way the different laces are knitted, let's take a general look at the lace carriage. First, when using the lace carriage you can only use the A and B needle positions. NEVER move the needles to the upper working (C) or holding (D) positions. The sinker plate of the lace carriage is not as deep as the main carriage and in the D position the needles project beyond the lace carriage sinker plate. In the C position you have in effect hand selected the needles to the transfer position and they will all try to transfer: In either case, C or D, the carriage will jam and you can cause wholesale damage to your needles as well!

The holding position when knitting with the lace carriage is

the A position. You knit the needles you wish to hold back to A using a nylon cord or waste yarn. Do make sure they go right back, it's very easy to pull on one needle as you knit the next, shortening the stitch and pulling the needle slightly forward. This is also likely to cause the carriage to jam.

My favourite waste yarn cast on, the weaving brush method, is not possible with the lace carriage of course. You have to use the nylon cord method or, as I do, cast on with the main carriage and then change to the lace carriage. Don't lay the out-of-use carriage on the floor though, it's so easy to tread on it. Put it on a chair or in the lace carriage box.

Now let's look at the carriage controls. On the electronic carriage there are four positions (and functions) of the cam lever, while the punchcard model only has two positions. However, on the punchcard model, each of the two cam lever positions has two functions, depending on the position of the side levers.



Examples of plain lace knitted with a Knitmaster lace carriage.

The four functions of the lace carriage are:

1. Knitting stocking stitch. On both machines (punchcard and electronic) the cam lever is on 0. On the punchcard models, the side levers must be forward on 0 as well.
2. Knitting plain lace. For this, the cam lever is on 0 on punchcard models and the side levers must be back on the ∇ as well. On electronics, the cam lever is on L.
3. Transferring stitches for fashion lace. This is position P on both carriages and on punchcard models the side levers must be back on ∇ .
4. Free pass – there is no carriage release lever on lace carriages. On punchcard machines, the cam lever is on P and side levers forward (on 0). On electronics, the cam lever is on N.

If you have a punchcard machine you may be wondering how you remember whether the side levers should be forward or back. The side levers in a sense "connect" the carriage to the punchcard. With the side levers back on ∇ the needles are

directed to pass the memory drums beneath the carriage and are selected to be transferred or not transferred. So for patterning functions, the side levers must be back on ∇ . With the side levers forward on 0 the needles by-pass the memory drums and so are not selected. (This applies to main carriage patterning as well). To see what I mean, take the carriage off the needlebed, turn it over and first put the side lever back on ∇ ; then, with your finger, trace the path the needle will take as it enters the carriage just in front of the side lever. Then put the side lever forward on 0 and trace the path the needle takes as it enters the carriage just behind the side lever.

When knitting lace the carriage transfers stitches away from the carriage. So transfers on the right-to-left row go to the left and vice versa. You don't want the stitches at the end of the row to transfer, as they would be transferred into thin air – that is, they'd be dropped! Even though this isn't a problem at the beginning of the row, transferring

the first stitch would result in an uneven edge. To overcome these potential problems, the punchcard lace carriage has edge pins, little plastic orange pieces which are placed on the needlebed in line with the edge of the knitting. On an electronic machine, place the point cams two stitches in from the edge of the knitting.

As I said, the lace carriage always transfers away from the carriage and this means that lace is what I call a *directional* stitch. It *matters* which way the stitches are transferred. The original designer of the punchcard or mylar sheet intended them to be transferred in a particular direction. The cards and mylar sheets have direction arrows to tell you which direction the carriage should be travelling on the row you're knitting.

If you choose a punchcard that has an A and B side, you must also note which side you're using, as each gives a different effect.

On the electronic machines, you must use the correct combination of lights on the pattern panel. That is, the number

one lefthand light on all models; and the number two lefthand light on the 580 and the number two righthand light on the 560. Don't use the double-length or double-width switch.

When knitting lace (and all other main bed knitting for that matter) the knitting should hang outside the ribber if you have one.

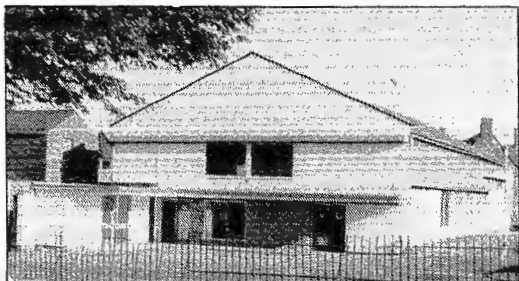
This maintains the correct angle between the main bed and the knitting.

Knitting plain lace is very simple. The cam lever is on 0 and the side levers on ∇ on punchcard machines and on L on electronics. The yarn is left in all the time and the stitches are transferred and the row knitted all in one pass of the carriage (I told you it was almost as easy as stocking stitch!).

With plain lace the lace hole occurs next to the two stitches that were knitted together. It's the machine knitting equivalent of "yarn over needle, knit two together" in hand knitting.

Next month I'll be writing about fashion lace and about shaping necks in both types of lace.

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LATCH ON

MECHANICAL (AND OTHER!) FAULTS

I suppose most of us have blamed the machine when the knitting goes wrong, although it's usually the fault of the operator, rather than the poor, innocent machine! Just sometimes, however, it does develop a hiccup; I feel I have had more than my fair share lately!

Joan Lafferty

I had made a resolution to use up some of the yarn lurking in the cupboard. Someone had given me a bag of lovely fluffy (hand knitting) yarns. A couple of complete balls, with several more almost intact. I tipped them all out on the floor and sorted the colours. One or two bright pinks and salmons were put to one side. I was left with black, assorted blues, a pale lemon and some white. It was immediately obvious that these yarns would need to be knitted on the chunky machine; another hunt unearthed four fifty gram balls of a thick "bumpy" yarn in a wishy-washy grey-blue mixture. This would make the background; I decided on a sideways batwing garment, with stripes of different widths in the various colours. Before starting the great work I happened to go to a car boot sale – not to get knitting yarn, let me hasten to say – but to look for a couple of lids for a casserole dish. (I've never found them!) I did see a box with half a dozen balls of thick fluffy yarn, but walked resolutely past. On the second circuit (it was a very small sale) I saw that all but one ball had been sold. I felt this was a bit lonely and being a dark navy with a pale fleck it would fit nicely into my colour scheme. It would also fit nicely into my handbag, so that my husband would have no opportunity to reproach me for buying yet more knitting yarn! This ball proved a winner. As I wound it (running it over a wax candle) on the wool winder it proved to have "bumps", resembling bobbles when the garment was knitted. What's more, this one ball knitted a stripe on each front, with two on the back, without running out. I wish there had been a band on it, but I daresay this yarn would have been discontinued supposing I could track down a supplier. I always make my jumpers

using a Knit Leader. I have the full-scale version, which goes on my four Jones/Brother machines – the 950i, the 260 Chunky, the 120 fine gauge (not many of these about) and the 836. Each machine requires a different "setting plate" to fit into the bracket on the back of the machine(s).

As I was knitting the first part of the garment (on the chunky machine) it dawned on me that the Knit Leader sheet wasn't rotating as quickly as it should be. I should explain that the sheet does not "disappear" at the same rate when going from left to right as it does when going from right to left. Sometimes the difference is so marginal as to be hardly noticeable. Attached to the chunky machine the carriage trips the mechanism twice in one row so any variation is rather more obvious. I realised that the Knit Leader was leaning backwards, so I put it back into position. The question was, how many rows

had been missed? First of all I marked the plastic sheet with a pencil to show where I had stopped knitting. Then I went back to the beginning of the sheet, turned the roller forward by hand and counted the "clicks". Since I always set the row counter I knew how many "clicks" I should have done, always remembering that the number on the row counter must be doubled because the sheet is rotated twice in one row. I found that the trouble had started only a few rows from where I had stopped knitting so there was no need to undo any of the work, thank goodness. I kept a close eye on the Knit Leader after this and found that after a few rows it slipped backwards again. This time I hunted for something to put on the table to prop it in position. The paper-back books were all the wrong height; then I hit upon a wooden box that once held glacé fruits and now holds pins and markers and all the things I need when setting up a display. This was just right; the work proceeded without any further hitch. The jumper is much admired, but so far no one has parted with hard earned cash to buy it!

As I took the Knit Leader off the chunky machine I saw what the problem was – one bracket had become partly detached. I gave it a hefty bang which replaced it, but in future I think I shall put my wooden box in place "just in case".

Sometime later, knitting on the standard gauge machine, I thought the ribber was slightly out of "true". A gentle tap on the side (not the hefty bash I had used on

the bracket!) put the ribber back in place. Then it occurred to me that the ribber clamps sometimes work loose, so I tried these. Everything was nice and tight in that department. Finally it seemed that the table was moving a bit. I am used to this happening at school on the somewhat slippery tiles, but it doesn't usually happen on a carpet. If the clamps weren't loose, how about the screws on the table itself? I once saw a table where the "undercarriage" was almost adrift from the table top, with several screws projecting from the holes. Almost standing on my head, I checked, finding nothing wrong there. Finally I turned to the wing nuts holding the "stays" attached to the legs. One nut was so loose it was a wonder it hadn't come right off! Imagine what would have happened if the leg of the table collapsed – with my beautiful 950i machine on it at the time!

The third disaster was also by the hand of man (or so I imagine) but it was none of my doing. After I had taken my own machine to Adult Education Classes for about six years, the grateful(?) school gave me the large sum of £100 to buy a second-hand machine. So for the last six years I have been working with a Brother 830 machine. I am not knocking this, it has given me sterling service and has even been hired out a few times to students without machines of their own. It has stood up to all this very well – until last week, that is. After living in assorted places throughout the school, the machine (and table) has been allocated a place in a cupboard built especially for Adult Education equipment. So the two items stand in the corner, annoying nobody, surrounded by an ironing board, a projector and screen and certain (unidentifiable) equipment belonging to the other classes. When I unlocked the cupboard there was the knitting machine, with the plastic end of the cover broke and detached, the "innards" of the machine bare and open to the public gaze – well my gaze at any rate, since I was alone at the time. Fortunately the Head of the Department was on hand and so was able to see what had happened. The machine itself appeared undamaged; I had prepared a lesson on the punch card – tuck, slip, Fair Isle, lace and weaving, or as many as I could cover in the two hours. To test the punch card mechanism I tried a procedure suggested to me by a dealer many years ago. "If you use Card one" he said "it is immediately obvious if any needles are not being selected". (This is with Brother and Toyota



"Dropped stitches, uneven arm lengths, ragged neckline – your boyfriend will think you knitted it yourself for him, Sally."

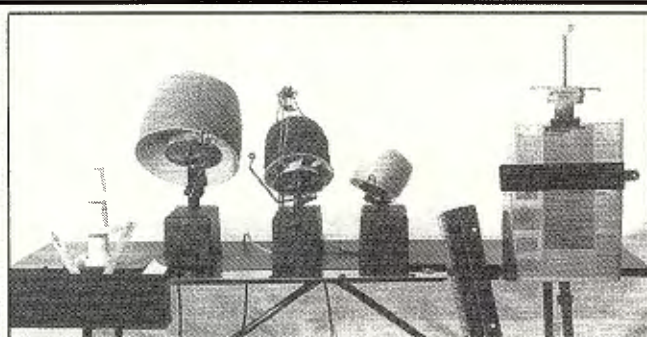
machines; with a Knitmaster the touch levers should show you, but to be on the safe side Knitmaster users should knit a few rows to see if every other needle, every other row, is knitting correctly.)

My test showed that the pattern mechanism was definitely not working properly. Instead of every other needle coming forward, there were blocks of six or even more not selected. I cannot imagine what had happened in the cupboard. Had the machine toppled over it would have landed on its long side, which might have shaken it up, but would not have broken the plastic case. Or would it? We shall probably never know. As "the boss" said "Accidents will happen, we all know that. But it's very naughty that no-one reported it at the time".

It was infuriating to me, having planned my lesson around the punch card. The next week I was going to enlarge on charting devices. Not having my Knit Leader with me that evening I couldn't do that, either. So I had to go ahead to the lesson on sideways knitted skirts. I could

operate the machine for plain knitting, although the carriage was a bit hard to push in one place. Before each lesson I like to prepare my subject, taking samples and notes and so on. It's not easy to jump in almost unprepared. Even though I have been taking classes for years no two courses are ever quite alike. So from someone's careless act, the machine suffered, I suffered, the class suffered, and no doubt the finances of the Adult Education Department will suffer.

So are all these troubles down to mechanical failure or operator error? The first two are possibly a bit of both. I think I shall be extra careful to check my equipment, particularly the screws, in future. The third is hard on me, personally, because I shall be back to taking my own machine to school again - what a good thing I bought a second hand punch card machine recently to use for teaching at home - I wouldn't care to transplant my electronic machine week by week. One thing I do know - if I ever find out who was responsible I shall have a few sharp words to say!



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SWEATER

BACK

With ribber in position and carriage at right, set machine for 1x1 rib. Push 39 [43, 47] Ns at left and right of centre 0 to WP. 78 [86, 94] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 22 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER
Push 39 [43, 46] Ns at left and 38 [43, 46] Ns at right of centre 0 to WP. 77 [86, 92] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows, ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 37 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

1ST SIZE

Inc 1 st at right edge.

3RD SIZE

Inc 1 st at each end.

ALL SIZES

78 [86, 94] sts.

ALL MACHINES

Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in Fair Isle patt, K 23 [33, 43] rows. RC shows 24 [34, 44] and work measures 11.5 [14.5, 17.5] cm, 4½ [5¼, 7] in. Place marker at each end **. K 44 [48, 52] rows. RC shows 68 [82, 96] and work measures 24.5 [28.5, 32.5] cm, 9¾ [11¼, 12¾] in.

SHAPE SHOULDERS

Cast off 13 [14, 16] sts at beg of next 2 rows and 12 [14, 15] sts at beg of foll 2 rows. Cast off rem 28 [30, 32] sts.

FRONT

Work as for back to **. K 30 [30, 34] rows. RC shows 54 [64, 78].

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 18 [18, 20] sts. Using nylon cord, K 30 [34, 37] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on every row until 25 [28, 31] sts rem. K 8 [11, 11] rows.

SHAPE SHOULDERS

Cast off 13 [14, 16] sts at beg of next row. K 1 row. Cast off rem 12 [14, 15] sts. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. K 1 row. Dec 1 st at neck edge on every row until 25 [28, 31] sts rem. K 0 [3, 3] rows.

SHAPE SHOULDERS

Cast off 13 [14, 16] sts at beg of next row. K 1 row. Cast off rem 12 [14, 15] sts.

12 BABY'S SWEATER AND TROUSERS

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Denys Brunton De-Lux 4-ply.

1 [1, 1] x 400g cone in Pale Yellow (MC).

1 [1, 1] x 400g cone in White (A).

1 [1, 1] x 400g cone in Pale Pink (B).

3 small buttons.

Length of 2 cm wide soft elastic.

GARMENT WEIGHT

Finished sweater in first size weighs 72g. Finished trousers in first size weigh 84g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleckheaton, West Yorkshire BD19 3QR.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

SWEATER

To fit chest 46 [51, 56] cm; 18 [20, 22] in.

Actual size 51 [56, 61] cm; 20 [22, 24] in.

Length to shoulder 24.5 [28.5, 32.5] cm; 9¾ [11¼, 12¾] in.

Sleeve seam 22 [24, 26] cm; 8¾ [9½, 10¼] in.

TROUSERS

Actual size 49 [54, 60] cm; 19¼ [21¼, 23½] in.

Inside leg 33 [34.5, 36.5] cm; 13 [13½, 14¼] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 34 rows to 10 cm, 4 in measured over Fair Isle and stripe pattern on MT and MT+1 (tension dial setting approximately 7 and 8).

28 stitches and 42 rows to 10 cm, 4 in measured over stocking stitch on MT-1 (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garments.

When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

Punch card, as shown, before starting to knit.

Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN

Using MT: K 2 rows MC only (1st st), 2 rows A only, 2 rows MC only, 2 rows A only, 2 rows MC only. Using MT+1, K 8 rows A/B. These 18 rows form pattern, repeat.

SLEEVES

Push 29 [31, 33] Ns at left and right of centre 0 to WP. 58 [62, 66] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Insert punchcard and lock on fifth row. Set carriage for patt. Set RC at 000. Using MC,

K 1 row. Release card and cont in Fair Isle patt (starting with fifth row). Shape sides by inc 1 st at each end of 5th and every foll 8th row, until there are 72 [78, 84] sts. K 6 [5, 4] rows. RC shows 60 [67, 74] and work measures 17.5 [19.5, 21.5] cm, 7 [7¼, 8½] in. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 40 [42, 44] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 22 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 38 [41, 44] Ns to WP. Work as for back from * to *.

ALL MACHINES

With P side facing, replace 58 [62, 66] sts from lower edge of sleeve on to Ns gathering evenly. Using MT, K 1 row. Cast off.

BUTTONHOLE BAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 31 [34, 37] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 5 rows. Counting from right edge, make 3 buttonholes by transferring 5th [6th, 7th], 15th [17th, 19th] and 25th [28th, 31st] sts on to adjacent Ns. Leave empty Ns in WP. K 5 rows. Transfer sts for st st. K 1 row. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

Push 32 [35, 38] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 4 rows. Counting from right edge, make buttonholes over 5th [6th, 7th], 15th [17th, 19th] and 25th [28th, 31st] sts. K 9 rows. Make buttonholes over same sts as before, K 4 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. K 1 row. Using WY, K a few rows and release from machine.

BUTTONBAND

Work as for buttonhole band, omitting buttonholes.

NECKBAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 65 [75, 79] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 20 rows. Transfer sts for st st. K 1 row. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

Push 65 [74, 80] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows, ending with carriage at left. Set RC at 000. Using MT-1 and MC, K 4 rows. Using MT-2, K 9



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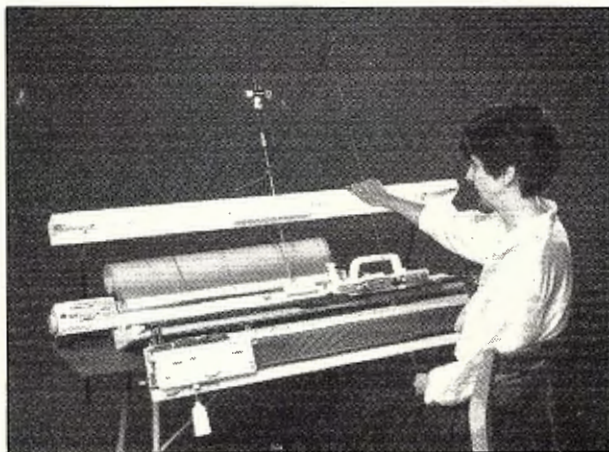


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rows. Using MT-1, K 4 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. K 1 row. Using WY, K a few rows and release from machine.

PRESSING

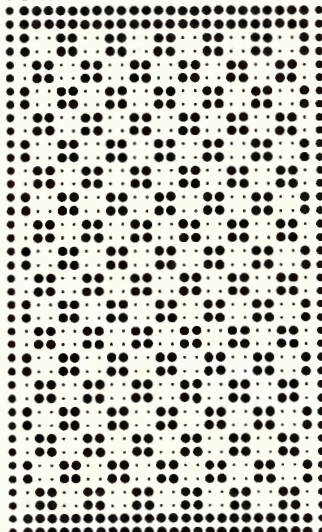
With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on cone band.

MAKING UP

MACHINES WITH RIBBER

Join right shoulder seam. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MC. Fold neckband in half to wrong side and slip-hem loosely in position. Pin buttonband

PUNCHCARD



to left back shoulder and buttonhole band to left front shoulder. Unravelling WY as required, backstitch through open loops of last row worked in MC. **MACHINES WITHOUT RIBBER** Join right shoulder seam. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MC. Pin buttonband to left back shoulder and buttonhole band to left front shoulder. Unravelling WY as required, backstitch through open loops of last row worked in MC. Finish buttonholes.

ALL MACHINES

Place buttonhole band over button band and catch down at armhole edge. Set in sleeves between markers, stretching slightly. Join side and sleeve seams. Sew on buttons.

TROUSERS

LEFT FRONT LEG

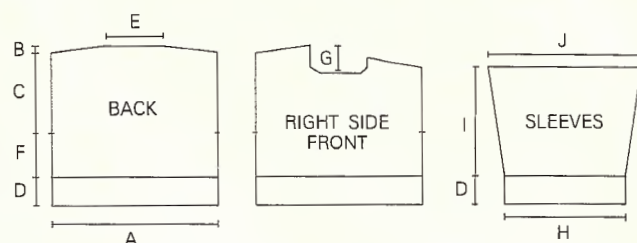
Push 35 [39, 43] Ns at left and 7 Ns at right of centre 0 to WP. 42 [46, 50] Ns. Using MT and WY, cast on and K a few rows, ending with carriage at right. Set RC at 000. Using MT-1 and MC, K 124 [132, 140] rows.

SHAPE CROTCH

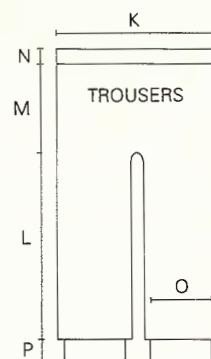
Cast off 4 sts at beg of next row. K 1 row. Cast off 2 sts at beg of next row. K 1 row. Dec 1 st at beg of next row. 35 [39, 43] sts. RC shows 129 [137, 145] *. Using WY, K a few rows and release from machine.

RIGHT FRONT LEG

Work as for left front leg to *, reversing the shaping by reading right for left and left for right. Push 35 [39, 43] Ns at left of centre 0 to



- A = 26 [28.5, 31] cm
- B = 1 cm
- C = 13 [14, 15] cm
- D = 4.5 cm
- E = 9 [10, 10.5] cm
- F = 7 [10, 13] cm
- G = 4.5 [5.5, 5.5] cm
- H = 19 [20.5, 22] cm
- I = 17.5 [19.5, 21.5] cm
- J = 24 [26, 28] cm
- K = 25 [27.5, 30.5] cm
- L = 29.5 [31, 33] cm
- M = 14.5 [15, 15.5] cm
- N = 2.25 cm
- O = 15 [16.25, 17.75] cm
- P = 3.5 cm



WP. With P side facing, replace 35 [39, 43] sts from last row knitted in MC of left front leg on to empty Ns. Unravel WY. 70 [78, 86] sts **. Set RC at 000. K 56 [58, 62] rows.

MACHINES WITH RIBBER

With ribber in position, set machine for 1x1 rib. Transfer every alt st on to corresponding Ns on ribber. Cont in 1x1 rib. Using MT-4/MT-4, K 22 rows. Transfer sts to back bed. Cast off.

MACHINES WITHOUT RIBBER

Dec 2 [1, 0] sts. 68 [77, 86] sts. Transfer every 3rd st on to adjacent N and push empty Ns to NWP. Using MT-2, K 18 rows. Push Ns from NWP to WP. K 1 row. Cast off.

BACK LEGS

Work as for front legs to **. Set

RC at 000. K 54 [56, 60] rows.

SHAPE BACK

Push 27 [30, 33] Ns at opposite end to carriage to HP on next 2 rows. Push 9 [10, 11] inside Ns at opposite end to carriage from HP to UWP on next 6 rows.

MACHINES WITH RIBBER

With ribber in position, set machine for 1x1 rib. Transfer every alt st on to corresponding Ns on ribber. Cont in 1x1 rib. Using MT-4/MT-4, K 22 rows. Transfer sts to back bed. Cast off.

MACHINES WITHOUT RIBBER

Dec 2 [1, 0] sts. 68 [77, 86] sts. Transfer every 3rd st on to adjacent N and push empty Ns to NWP. Using MT-2, K 18 rows. Push Ns from NWP to WP. K 1 row. Cast off.

LEG CUFFS (2)

Join inside leg seams.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 61 [65, 69] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 20 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 62 [65, 68] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows, ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 31 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row.

Unravel WY when work is completed.

ALL MACHINES

With P side of leg facing, replace sts from lower edge on to Ns, gathering evenly. K 1 row. Cast off.

PRESSING

Press as for sweater.

MAKING UP

Join side seams. Fold waistband in half to wrong side and slip-hem in position, leaving an opening for elastic. Insert elastic and join ends securely. Close opening.

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DEAR ANNE...

Don't keep your ideas, suggestions, experiences, criticism or praise to yourself. Share your thoughts with other readers by writing to Anne at Machine Knitting Monthly, 3 Bridge Avenue, Maidenhead, Berkshire SL16 1RR. We pay £5 for every letter published plus a year's subscription to the magazine for a Star Letter.

Dear Anne

I have just "caught up" with "Latch On" in the August issue of MKM. I was interested to read the comment at the start of the article about casting off with hand needles. I used to do this until I did the U. L. C. I. examinations and the assessor's reactions to knitting needles was definitely in the "shock-horror" department!

I therefore evolved my own method which appears to pass muster. My description will probably sound far more complicated than it really is but here goes:

I like to knit sleeves downwards whenever possible, so I transfer the cuff needles for the required rib setting, set the carriages to the correct tensions, knit one row, then drop the ribber one pitch to insert the comb. On the last rib row I turn the tension to 8 on both beds, unless the yarn is very fine, in which case tension 5-6 is enough. I then cut the yarn, leaving a long enough end to sew up the rib, and proceed as follows:

Do not transfer the stitches from the ribber to the main bed. Using a latch tool to cast off in the usual way, start with the end needle on the main bed – push this stitch behind the latch, take the next stitch from the ribber bed and pull through. For a 1 x 1 rib, go to the main bed for the next stitch. For other rib formations, go down the row keeping the rib sequence correct e.g. 2 x 2: MB – 2 stitches latched off, RB – 2 stitches latched off, MB – 2 stitches latched off and so on.

To make this process easier and more foolproof (i.e. Sheila-proof!), I remove the stitches on the single eyelet tool first and then slip the latch hook through the loop on the tool. This also helps with stranded yarns. It may sound laborious, but it's quicker than sorting out dropped stitches! I find that it is also helpful to push the ribber bed needles to holding position, a few at a time. I remove the weights as I proceed. I find I can now do this quite quickly and the result is neat and stretchy.

Even my better half, who treats clothes like foes to be vanquished, doesn't break these edges!

May I add that I enjoy reading your articles, because they raise a smile and because you are never afraid to acknowledge those "slip-ups" which we all make and don't like to admit to! I really get paranoid when I make a mistake – correct it – and promptly make it again!!

Yours sincerely
Mrs Sheila Clark
Worsley, Manchester

Dear Anne

As a fairly new knitter, I have a tip which I'd like to pass on to others. As I knit mainly for my grandchildren and never use up a whole cone of yarn on one garment, I always have plenty of yarn left over which I use again for something else. To save a lot of time and the extra yarn required for a fresh tension swatch, I always write the stitch and row tension, plus the tension dial setting which I used, on the inside of the cone. The next time that I want to use a particular yarn, all I have to do is glance under the cone!

Yours sincerely
Vera Feldman
Birmingham

Dear Anne

I have a Brother 950 which I adore and on which I particularly enjoy knitting lace patterns. I have used all sorts of threads and created some unusual fabrics. I've had my share of problems – threads snapping, twisting yarns and so on – but I have found that if you knit a little slower than usual you can be successful with any thread.

I recently bought a cone of fine black plastic thread and have knitted a lovely jumper in it. When I described this thread to my non-knitting sister she asked: "What are you going to knit – bin bags?!"

I really enjoy the articles in MKM. I learn a lot and have a jolly good laugh. Keep up the good work.

Yours sincerely
Mrs Denise Hughes
Penyffordd, Chester

Dear Anne

Since my last letter, which you published in September Help Line, you will see that I have changed address. What a performance that was!! I packed all my yarn into double bin bags – there were twenty of them! Taking the machines down and putting them back into their original boxes took all day. I have two Duo 80s (green) and an old pink Duo. I also have a M 75B motor on one of the Duo 80 machines. Then there were all the pattern books and magazines which I have accumulated! We also have five children and they have their own possessions – I was sure there wasn't a pantechnicon big enough!

With the move coming up, and the state of my hands and then my feet, I was desperate and sought the help of our Doctor. I saw the Dermatologist three days later (NHS!! – so much for waiting lists if it is really urgent!). My hands had previously been treated for both dermatitis and eczema, but the specialist said I had a form of psoriasis. His remedy worked wonders!

I am now knitting again – for the same designer who now sends my yarn by carrier. My skin problem is (at the moment) under control, I have a lovely big

knitting room in my new home, and life is looking up! If you have room, I have a storage arrangement for my yarn which might be of interest to other knitters. I have a unit six feet wide by twenty inches deep. It is in two sections and is "Industrial Racking". I have seven shelves in each section which are adjustable for spacing. I made curtains for the front and the whole unit fits into the chimney alcove of my room. It was quite expensive but worthwhile as I've so much yarn. Books, files, magazines – I put in cardboard bankers' drawers, which fit together to make a filing cabinet.

Many thanks for passing on the letters you received in response to my problem. I heard from one lady who was having exactly the same treatment from her dermatologist. It's nice to know you're not alone!
Yours sincerely
Ruth Alliston
Harrogate

We are glad to know that your treatment is working well Ruth, and that you have settled back to your knitting in your new home – sounds as if your knitting room is nicely sorted with the new storage arrangement. Good luck for the future!

★ STAR LETTER

Dear Anne

If, like me, your readers don't care to spend too much time dusting, they may like to make themselves a duster from yarn ends – it really seems to speed things up! In fact, make two – one for dusting and one for applying polish. You could go into production and make them for bazaars too!

My Aunt in Zimbabwe sent me one which she had made and I said that I would send her some wide black pens if the "recipe" was published – she is nearly blind following the growth and removal of cataracts.

First you have to make a skeleton from a bent wire hanger and darning in the centre, making sure no ends stick out: bind together firmly. Pad with waste yarn, fabric and so on, then cover with knitting or crochet – tension squares no longer required would do very well – no pattern is needed. Next, sew on or crochet loops approximately a hand breadth wide. To make loops on a machine, knit up a strip of fringing by having three stitches at each end with forty needles in non-working position in between.

When the fringing is sewn on (one side of the head is sufficient), cut the loops. Make sure you sew the fringing close together. If you happen to have an old brush without bristles you could use that to make a perfect base, or you could cut out a paddle shaped piece of ply-wood for a base which would also do very well.

— Thank you for your excellent magazine. In spite of having piles of magazines I look forward to it every month. Has anyone any ideas for an effective way of both storing and retrieving information from them?

Yours sincerely
Mrs Billy Bond
Forest Row, East Sussex

Thank you for your idea Billy – I don't suppose many of us enjoy dusting very much – it takes up too much knitting time.

I'm afraid you are going to have to buy those pens for your aunt as, not only has your recipe been published, it has won this month's Star Letter prize. We shall be sending you £5 (towards the cost of the pens perhaps?) and a year's free subscription to MKM.

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13 CHILD'S BORDERED SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Robin Cherish 4-ply.
3 [4, 4, 5] × 50g balls in Blue 7666 (MC).
1 [1, 1, 2] × 50g balls in Turquoise 7664 (A).
1 [1, 1, 1] × 50g ball in Yellow 7644 (B).

GARMENT WEIGHT

Finished garment in third size weighs 210g.

The fibre content of this yarn is 60% Acrylic, 40% Nylon. For further information about this yarn, please write to Robin Wools Ltd., Robin Mills, Idle, Bradford, West Yorkshire BD10 9TE.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit chest 61 [66, 71, 76] cm, 24 [26, 28, 30] in.
Actual size 74 [79, 83, 87] cm, 29¼ [31¼, 32¾, 34¼] in.
Length to shoulder 34 [37.5, 41, 44.5] cm, 13½ [14¾, 16¼, 17½] in.
Sleeve seam 24 [26.5, 28.5, 31] cm, 9½ [10½, 11¼, 12¼] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

29 stitches and 42 rows to 10 cm, 4 in measured over Fair Isle pattern 2 (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

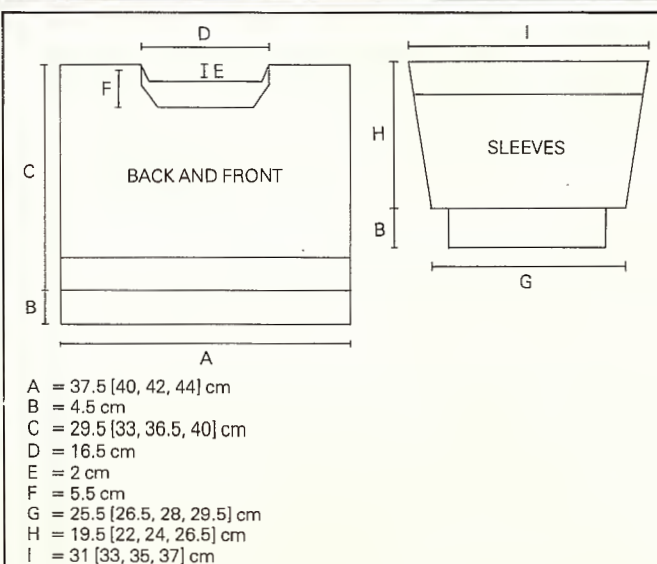
KNITTING NOTES

We used knit side of knitting as right side of garment. Punch cards, as shown, before starting to knit.

Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN 2

K 4 rows MC only (st st), 2 rows MC/A, 4 rows MC only (st st) and 2 rows MC/A. These 12 rows form pattern.



BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Push 55 [58, 61, 64] Ns at left and right of centre 0 to WP. 110 [116, 122, 128] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 24 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 55 [58, 61, 64] Ns at left and right of centre 0 to WP. 110 [116, 112, 128] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 47 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

ALL MACHINES

Set RC at 000. Using MT and B, K 1 row. Insert punchcard 1 and lock on first row. Set carriage for patt. K 1 row. Release card and cont in Fair Isle with MC in feeder 1/A and A in feeder 2/B. K 10 rows. Remove card. Insert punchcard 2 and lock on first row. Cont in st st and B, K 2 rows. Release card and cont in Fair Isle patt 2 **. K 102 [116, 132, 146] rows.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 16 sts. Using nylon cord, K 47 [50, 53, 56] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 8 sts at beg of next and foll alt row. 31 [34, 37, 40] sts. K 4 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to **. K 86 [100, 116, 130] rows.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 12 sts. Using nylon cord, K 49 [52, 55, 58] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next and foll 3 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 31 [34, 37, 40] sts rem. K 4 rows. Cast off. With carriage at right,

unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

Insert punchcard 2 and lock on first row. Push 37 [39, 41, 43] Ns at left and right of centre 0 to WP. 74 [78, 82, 86] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Release card and cont in Fair Isle patt 2. Shape sides by inc 1 st at each end of next and every foll 7th [8th, 8th, 8th] row until there are 90 [96, 102, 108] sts. K 18 [13, 15, 17] rows. RC shows 68 [78, 88, 98]. Remove card. Insert punchcard 1 and lock on first row. Cont in st st and B, K 2 rows. Release card and cont in Fair Isle with MC in feeder 1/A and A in feeder 2/B. K 10 rows. Cont in st st and B, K 2 rows. RC shows 82 [92, 102, 112] and work measures 16 [18.5, 20.5, 23] cm, 6¼ [7¼, 8, 9] in. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 48 [50, 52, 54] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 24 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 47 [50, 50, 53] Ns to WP. Work as for back from * to *.

ALL MACHINES

With P side facing, replace 74 [78, 82, 86] sts from lower edge of sleeve on to Ns, gathering evenly. Using MT+3, K 1 row. Cast off.

NECKBAND

Join right shoulder seam.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using B, cast on 144 sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 10 rows. Using A, K 4 rows. Using B, K 10 rows. Transfer sts for st st. K 1 row.

MACHINES WITHOUT RIBBER

Push 143 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set



80 RC at 000. Using MT-1 and B, K 6 rows. Using MT-2, K 4 rows. Using A, K 5 rows. Using B, K 4 rows. Using MT-1, K 6 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in B evenly along the row. Unravel WY when work is completed. K 1 row. Inc 1 st. 144 sts.

ALL MACHINES

With P side facing, pick up 60 sts around back neck and 84 sts around front neck and place on to Ns. Using MT+3, K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

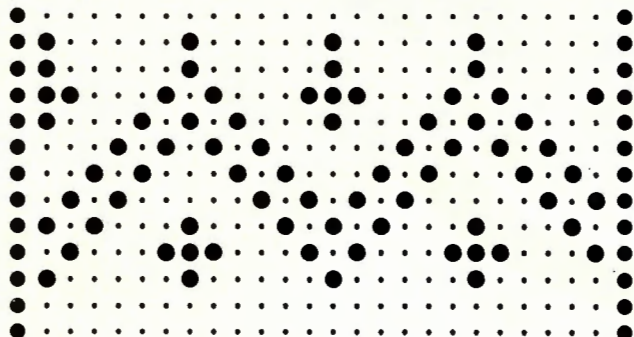
MAKING UP

Join left shoulder and neckband seam. Set in sleeves matching centre to shoulder seam. Join side and sleeve seams.

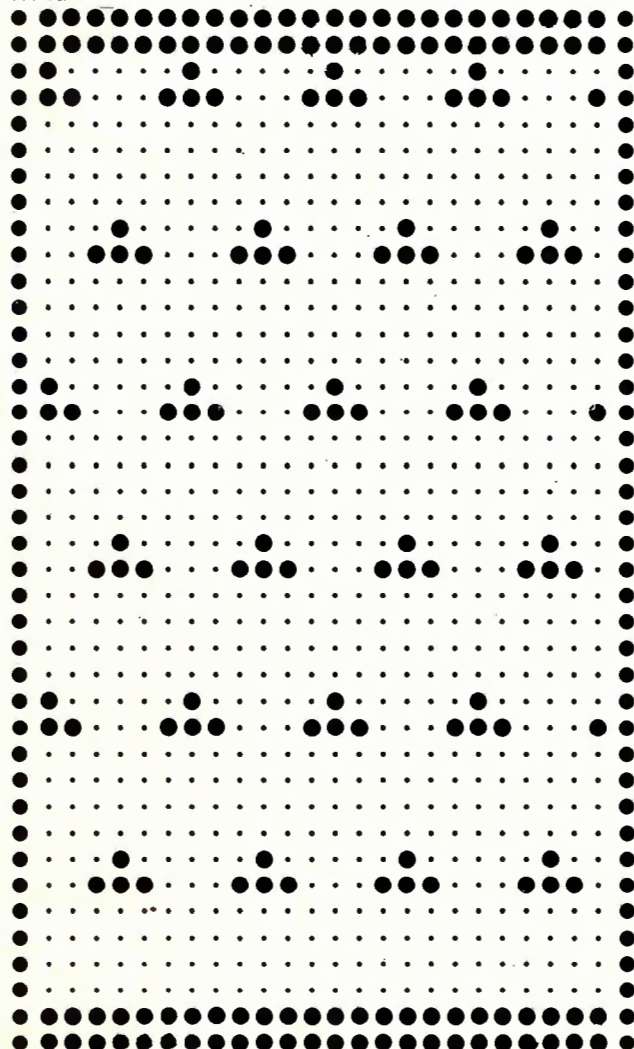
MACHINES WITH RIBBER

Fold neckband in half to inside and catch down.

PATTERN 1



PATTERN 2



design area is shown. After doing this, move the grid back so that the bottom left hand corner is displayed once more. Check that this is so by placing the mouse into the bottom left hand square of the grid. Look at the figures in the line above the grid. They should read Stitch 1, Row 1. If not, use the mouse and the white arrows until they do.

In the bar that contains the top left and right arrows, there is also a box with the words PATTERN No. When a pattern is selected from the disc, it's corresponding number will be displayed here so that you know exactly which design you are looking at.

Along the very top of the screen is a bar known as a menu bar. The words displayed are PATTERN, FUNCTION, ZOOM, SHAPE and QUIT. This contains all the functions, patterns etc. To operate this move the mouse so that one of these words is highlighted. Hold down the mouse button and you will see a list of things displayed as long as you hold button down. Release the button and the list disappears. These are known as "Drop-down Menus" because they only drop down when you want them. At all other times they are hidden out of the way making more work space. Hold the button down on each of these in turn to see what is displayed. We will look at these in more detail later.

First of all, let's see how easy it is to draw on the design grid.

Take the mouse to the tool box selection arrow, and click until the pencil is displayed in the square box above. Move the mouse to the palette box, and click in the upper white arrow until you have a colour you like, that is different to the background colour of the grid.

Now move the mouse to the bottom left hand side of the design grid. Hold down the mouse button and make small movements with the mouse. The pencil copies your hand movements as usual, but this time it fills in squares on the grid with a different colour. Not one square at a time you notice, but lines and doodles as you move. Release the mouse button, and the drawing stops. So all the while you hold down the button you can draw. When you release it, drawing stops. Move to an area of blank squares, click the mouse button on a single square and move to another and repeat. You can also fill in individual squares if you like as well. This is very useful for tidying up a design that you have made free hand, as well as adding odd squares to the design very precisely.

Take the tool to the palette selection arrow and select another colour. Now take the tool to the tool selection arrow and choose the narrow paint brush. Return to the design grid and draw with this tool. Notice that this fills in four squares at a time if you click, or two lines of squares if

you hold the button down to paint, allowing you to cover more ground at a stroke. Select a third colour and then the large paint brush. Draw some more on the grid. This time 16 squares are filled in at one time if you click, or 4 lines of squares if you paint. Great for larger areas in the design.

Choose the pencil and ruler tool and select a different colour. Click the mouse button once and you will see that this fills just one square at a time when used like this, but when you hold down the button and move the mouse a line is drawn from where you started following your movement. This will always be a straight line, or as near straight as the computer can make it. When you release the button, the line remains. This tool is wonderful for drawing geometric designs that are really accurate.

You have now used all the tools and chosen colours from the selection in the palette, but what about erasing errors in your drawing? This is very simple. Select the pencil tool from the box. Next select the colour from the palette box that is the same as the main background for the design grid. Take the pencil into the design and click on a coloured square. The colour changes to that of the background. Hold down the mouse button and move the pencil over some of the coloured squares. They all change to that of the background. In other words, when the background colour is selected, you can use all the tools as an eraser. Do not erase all your doodle design, but enough to make what is left just in the lower left hand 20 or so horizontal and vertical squares for rows and stitches. We are going to see now just how easy it is to create an entirely individual pattern.

Take the mouse up to the top bar of the screen so that function is highlighted and hold the mouse button down. The drop down menu appears with the functions. Still holding down the button, move down until MIRROR is highlighted. Release the button. Notice that now the tool on the screen has changed to a hollow cross shape. The centre square is exactly the same size as one of the squares on the design grid. Move the mouse so that this hollow in the centre of the cross is directly over the top right hand square of the design you drew. Make sure that the square you are over is to the right of the last coloured square within the pattern, and above. Click once. The whole design has been "flipped" around horizontally to make a single mirror image. Click again, and you are back to what you started with.

Move up to the menu bar and select FUNCTION again as you did before, but this time come down to REVERSE and release the mouse button. The same hollow cross appears, which you

position exactly as you did before. Click, and the design is "flipped" vertically this time to give the same design, but upside down.

Move back to the menu bar and function and this time select ROTATE. Place the cross in the same position as before and click once. The whole design is rotated to the right by 90 degrees. Click again and rotation is by another 90 degrees. Click again and again and you are back where you started.

Go back to the menu bar and again select function and release the mouse button on HORIZONTAL SYMMETRY. Place the cross as before and click once. Again this gives you a mirror image of your design, but to the right of the original, which remains this time. Leave the design as it is this time.

Select function from the menu bar and release the mouse button on VERTICAL SYMMETRY. Place the cross at the top right hand side as usual and click once. This will give you a mirror image of the design vertically and leave the original design where it was. We have now got a design that has been mirrored and repeated both horizontally and vertically. Leave the design as it is and go back to the function menu in the top bar. This time release the button on ALL-OVER PATTERN. Take the cross to the top right of the design as usual and click once. This function will repeat your design all over the whole design area.

Move the mouse to ZOOM and click. This will allow you to view the whole design area and to see what your design would look like in a knitted section. A very passable design made from just a few random doodles! As this design was just to show the ease of drawing, and contains more than 4 colours (which would make it an intarsia design), we will not save it but use the ERASE DRAWING function from the function menu. Move the tool up to the function and release on ERASE DRAWING. The whole screen is blanked and the pattern grid remains. The drawing has gone from the screen and memory. Had we wanted to save it for future use, we would have selected PATTERN from the menu bar and released the mouse button on PATTERN WRITING to save it to disc, and followed the on screen instructions for saving a design by writing it onto disc.

Move the tool to the palette selection arrow and select a different colour. Now select ERASE DRAWING from the function menu and release the mouse button. Notice that now the design grid has a different background colour. By this method you can choose the colour of the background to design on. Change the colour again to the one that was the original that we started with, using the erase drawing function.

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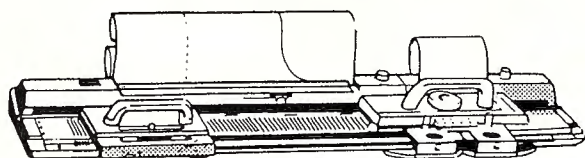
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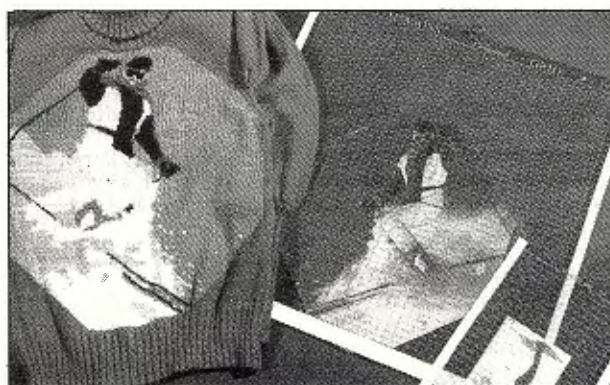
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Thelma Dawson

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CREATIVE INTARSIA

LITTLE GALLEON

In planning this month's design, I had our gentlemen knitters very much in mind. Having met many on my visits to clubs and at knitting shows, I now appreciate how much they know about intarsia and enjoy its challenging magic.

Thelma Dawson

Therefore for my little galleon I chose Yeoman's Panama, a mix of 50% cotton with 50% acrylic, in a new colour "Stone" as my main yarn. On a standard gauge machine this gave a silky texture ideal for a man's T-shirt.

To give the impression of moving sea, use a random yarn of various blues as I have tried to portray in the graph. If using a single colour yarn, Swiss darn the finished work with other shades of blue to give the idea of movement. All the yellow areas on the graph should be worked in white – the yellow is only used for diagrammatic purposes. For the white sails, use an oddment of smooth yarn remembering that it is fine to use up oddments for intarsia provided they are of the same ply as the main yarn. Before using them test that all the colours are fast and washable. Do not mix hand washable pure wools with acrylics.

A tip: put all oddments of washable yarn into a large carrier bag so marked and keep a separate labelled bag

for the oddments that are hand washable only. Then whichever type of yarn you are using for a garment, you will know which bag you can choose from for contrast colours and textures.

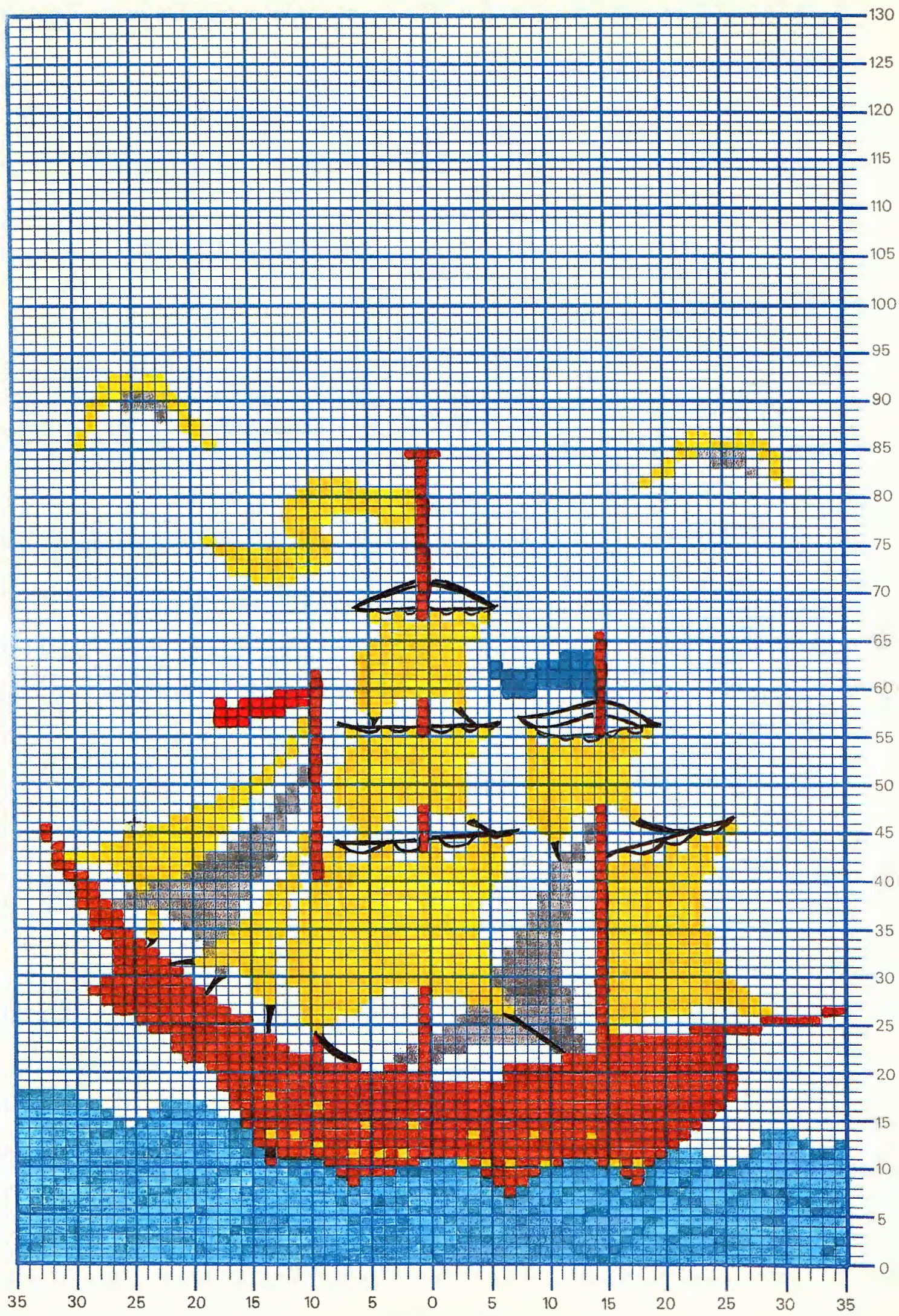
For the grey sails in the background, try a silver metallic yarn to give the impression of the light catching them. The rigging ties are sewn in afterwards with a straight stitch, left loose but not too loose. Add a little decoration to the galleon by picking out the portholes in cross stitch or beads. If using beads remember to make sure the latch is back on the needle before starting the next row. Add a personal touch by working your initials on the main mast in chain stitch.

Worked in double knitting yarn on a chunky machine, the picture will be approximately two to two and a half times larger than the graph which is a suitable size for a man. The design is 70 stitches wide and 93 rows long.

TENSION

28 stitches and 43 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

Several rows of intarsia a day keeps the blues away.



THE LAST WORD...

Ken Freeman

Just a mention of some of the latest items and news that I've managed to lay my hands on...

First of all, don't be surprised if you suddenly discover that the cost of your acrylic yarn has risen. Many companies are having to put up their prices due to the Gulf situation. As you know, acrylic yarn is yet another by-product of oil and with the present rises in the cost of a barrel of oil, the yarn companies are finding they can no longer keep all their prices down, even though they have tried to do so for quite some time now. It is the costs that are forcing the prices up, rather than a desire to increase profits.

I have just managed to get my hands on the Harper Holland catalogue. You might have seen this company at exhibitions, but their catalogue contains a variety of goodies, from decorative furniture (believe me) to intarsia sweaters featuring just about everything from Sylvanian Families to Paddington Bear! They also carry rug and embroidery kits, to provide variety. For further details you can write to them at Harper Holland Ltd., 11-12 Industrial Park, Harbour Road, Rye, East Sussex TN31 7TS, please enclose an SAE for a reply.

For those of you using electronic machines, you might like to know that **The Electric Library** is complete – that is Volume 1 is now complete and Volume 2 is being prepared. If you did not subscribe to this handy monthly design library, Volume 1 is now available as a complete spiral book for the price of £24.95. Containing over five hundred original designs, you will also find it contains a selection of hints and tips and that the designs themselves are "size for size" for the mylar sheet. Further details can be obtained by sending a SAE to Foxwood Designs Ltd., Stream House, Castle Hill, Rotherfield, East Sussex TN6 3RU.

Those of you in the South Shields area might like to know that the **Harmony Knitters** meet every fortnight. They recently had an exhibition of work at their local library. Further details about this club can be obtained from Olive Watson on South Shields 4553624.

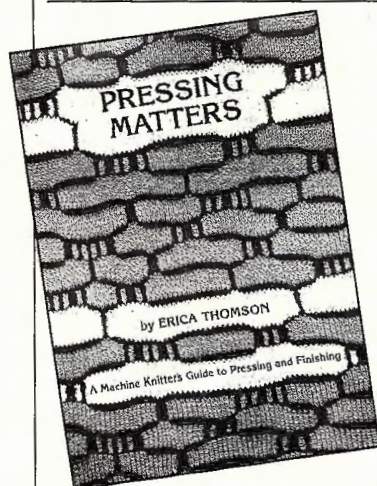
Missenden Abbey are holding "Mini Summer Schools" on the weekends April 12-14, May 17-19 and June 21-23. Further details about courses can be obtained by writing to Missenden Summer School, Missenden Abbey, Great Missenden, Buckinghamshire HP16 0BD, or by telephoning 02406 6811.

Ann Brown of Posh Frocks will be visiting the **Leverstock Green Machine Knitting Club** on 25th March. The meeting will be at the Adeyfield Free Church Hall at 7.45pm. Tickets are £1.50 each, to include refreshments, and further details are available by telephoning 0442 62539 (evenings). This club usually meets on the fourth Monday of the month and has members at all stages of machine knitting. Further details can be obtained from Jill Horwood on the above telephone number.

Information now about a club in the Enfield area. This club meets on the second and fourth Tuesday of the month at 10.00am. Although a small club, they only have about ten members, they regard themselves as a very happy little group. They use a variety of machines and thought you might like these two tips that they have sent in:

1. When making a long article, e.g. shadow pleated skirt or cuff to cuff garment, use two large spring clip clothes pegs to fix a large carrier bag on to the rings under the clamps which hold the machine on the table. Feed the beginning of the work into the carrier bag when it is long enough. From then on it will drop into the bag by itself. This means no more treading on yarn as you work.
2. When casting off a few stitches at the beginning of a row, knit these stitches plus one more back by hand (as you would do when using the ravel cord), to make a loose stitch. Then, latch these stitches off, replacing the last one on the machine. The resulting edge is much neater than using the other method of casting off.

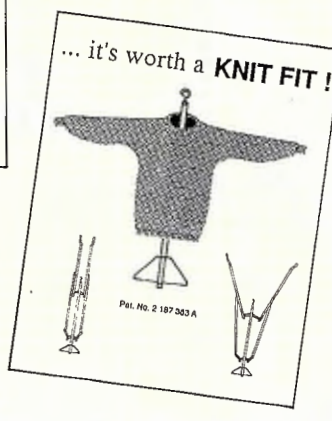
Many thanks to Ivy Bearman for those tips. If you would like to join Ivy's club, you can telephone her on Lea Valley 764962.



Pressing Matters by Erica Thomson is an A4 bound book, the subject of which is as the title suggests – A Machine Knitters Guide to Pressing and Finishing. Priced at £4.95, this book says it all, from handling yarns through to shadow pleated skirts. Erica, known for her workshops on pressing and finishing, has combined her knowledge with the written word to create this book. Illustrated by very clear photographs, it seems to be the definitive book on pressing. Available through good yarn and machine stockists. If you are having problems locating the book, you can write to Erica at 77 Institute Road, Kings Heath, Birmingham B14 7EY for details. Please enclose an SAE for a reply.

What do you do if your machine packs up? Many of us are lucky and can get our machine back to our local dealer for repair, but if you do not know where to look, here's a name to keep handy – George Guthrie. I knew George when he was the Knitmaster Chief Technician and he's the man who taught others to repair machines. George now runs his own repair service and he specialises in electronics. He can repair just about all machines, from Knitmaster/Silver Reed to Brother and Pfaff/Passap. He guarantees his work and should you be disabled, he will try to travel to your home to repair the machine, rather than ask you to send it to him. He reckons average costs work out at around £65 for electronics, £45 for punchcard machines and £20-£25 for ribbers, these prices do not include parts. If you are a knitting club, you might like to know that George is also happy to give talks. For further information you can telephone George on 0932 345580 in England or 031-346 1374 in Scotland!

Have you heard about the **Knit Fit**? This ingenious device was created by a Mrs Hayden of the Isle of Arran. In 1988 it was a finalist in the Scottish Invention of the Year Competition and is what the "wool" brigade will find very useful. It is a lightweight plastic frame over which your washed garment will fit easily. Upon extending the arms the garment is held in place with its arms and waist supported and extended, ensuring even tension and maximum air flow for the drying of your garment. It actually means that your knitwear can go without pressing. After use, it can be folded away for neat storage. It can be hung up on a line or left on the ground, with its free-standing feet in place. For further details contact Mrs F. Hayden, Strathwhillan Cottage, Brodick, Isle of Arran, Scotland KA27 8BQ. If writing for information please enclose an SAE.



Ivanhoe Community College of Ashby-de-la-Zouch, Leicestershire, now hold machine knitting classes on Tuesday evenings, starting at 7.30pm. The classes are suitable for beginners and knitters with some experience. There is a day course planned for Saturday 9th March from 9.30am through to 3.30pm, covering Ribber Techniques and Creative Machine Knitting. The fee for the day is £10.50, which includes lunch. For further details of either telephone Majorie Colver on 0530 71179.

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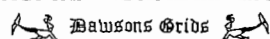
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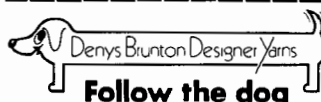
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The course price of £89.00 covers all
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From dinner on the Friday evening to
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Twin bedded rooms in a secluded,
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For information please contact
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Follow the dog

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CHRISTINE MOREY INTERNATIONAL SCHOOL OF MACHINE KNITTING TORBAY

Highly recommended, now into its 8th
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Luxury accommodation overlooking Torbay.
Excellent tuition, 14 years experience.
Few minutes from all amenities; coach/railway
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PASSAP AGENT. FREE SCHOOLING WHEN
PURCHASING A MACHINE. NS



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go a long way

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YARNS: Bonnies, Foxstones, Bretts,
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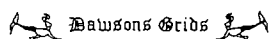
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842 High Road, London E10
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WRITE TO OR PHONE JANET
FOR DIRECTIONS 11/22

HODDESdon, HERTS June's
Machine Knitting Centre, 27 The
Drive, Hoddesdon (off Ware Road).
Telephone: 0992 466402.

Thelma Dawson INSPIRATIONAL MAGIC



Why not have some edifying fun
looking for THELMA DAWSON's
quarter page advert somewhere in
this enterprising Magazine? 14/3

Enfield's Knitting and Sewing Machine Centre

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Tel: 0253-853481 12/19

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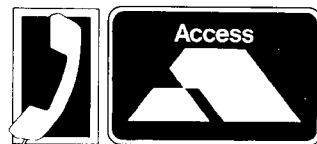
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£12.95 GENTLY TWISTS AND BLENDS
UP TO 3 CONES

No moving parts.
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EXHIBITIONS

Dates for your Diary

OCT 5th & 6th 1991

THE EVENT?

MACHINE KNITTING SEMINAR & EXHIBITION

IN THE SOUTH WEST

DETAILS PAGE 27 15/28

FOR SALE

KNITMASTER 700, Knitradar, intarsia
carriage, extra punchcards. £275
ono. **SC 3 Linker**, £30. All excellent
condition 0543 253712.

CORGI HANK and cone winder, twin
headed, £500 including spare cones.
Wilcox and Gibbs overlocker, three
threaded, £500 including over ten
colours of overlocking thread. Both
machines in excellent condition.
081-444 8234.

KNITMASTER brand new, "Zippy
Plus" with lace carriage. £300.
021-384 4724 (Birmingham)

KNITMASTER 360K. With lace
carriage and table. As new. £250.
0625 572641.

BROTHER KH910 ELECTRONIC with
wool and pattern cards. Very good
condition. £350. 0753 885854.

FOR SALE

BROTHER KH891 PLUS RIBBER. One
year old, transfer carriage, table, vgc.
£500. 06978 695 (Cumbria).

PATTERN BOOKS, some new, all in
good condition. 0493 658499.

PASSAP ELECTRONIC 6000 plus
Electra 3000 motor V100E transfer
lock, tutorial video's, wool winder
etc. as new. £1,500. 0344 57994
(Bracknell).

PASSAP DUOMATIC 80, four colour
changer, Deco, instruction/pattern
books, punchcards, as new.
Weights, wool. £500. 029578 687.

SINGER MEMO-MATIC. Double bed
with mounting combs, edge
weights, transfer carriage, bobbin
winder. New costs £900, for quick
sale £375. 0703 282602 (Hamp-
shire).

PINK PASSAP plus stand. £65 ono.
0642 823928.

KNITMASTER 370 KL, ribber, extras.
£350. **Knitmaster 155**, as new,
£350. 0302 884599 evenings
(Doncaster).

BROTHER 910 II ELECTRONIC, little
used, as new. £400. 081-541 3230.

BROTHER KM881, intarsia carriage,
spare Knitleader sheets, many
extras, with KR850 ribber. £400.
0342 314381 (Sussex).

KNITMASTER SK500 ELECTRONIC,
with SRP50 ribber, YC-5 colour
changer, motor drive, table, intarsia
carriage, other equipment and tools,
manuals A-Z, 98 cones of various
yarns. Bargain, £850. 081-458 3709
2-6pm (London).

**KNITMASTER ELECTRONIC
CHUNKY**, ribber, P.E.I. design
controller, table, intarsia carriage,
Knitleader. As new. Cost £1,350.
Accept £700. 0273 202640
(Brighton).

KNITMASTER 326, with ribber,
Knitradar, table, instruction book,
hole punch and extra cards. £300.
051-259 6595.

PASSAP 6000, with four colour
changer, U100, pattern books.
Hardly used. £1,100. 040923 498
(Devon).

TOYOTA KS901 plus rib/lace car-
riages, punchcards. £450. 0730
66292 (Petersfield).

PASSAP DUOMATIC 80, four colour
changer, Deco, stand, books, as
new. £400. 0272 420290 (Bristol).

BROTHER KH881, ribber, Knitleader,
lace carriage, punchcards, intarsia
carriage, table, manuals, yarn,
excellent condition. £350 ono. 0705
597045 (Hants).

KNITMASTER 360/260 Radar, lace
carriage, punch. patterns, cards,
tools, instruction books. £240.
Ribber SRP50, £150. **Intarsia
Carriage**, £15. 0895 30750 (Midx).

BROTHER 910 ELECTRONIC with
ribber, Knitleader, colour changer,
linker, Keto cabinet, wool, patterns.
£800 ono the lot. 0795 471883
(Sittingbourne).

CLASSIFIED

FOR SALE

BARGAIN BROTHER 950i, ribber, colour changer, Knitleader, table, wool winder, Calcuknit, video, 4-way tension mast. All 1 year old. £900. 0372 378251.

PFAFF DUOMATIC 80. Four colour changer, Deco, Forma, punchcards, books, punch. £500 ono. Also **Pfaff Vairo**, £170 ono. 0778 341706.

BROTHER KH950 MKII ELECTRONIC. Ribber, garter stitch carriage, linker, intarsia, both colour changers, transfer carriage, Knitleader, extras, in cabinet. £800 ono. 061-480 1275.

SINGER 2310. As new, intarsia carriage, wool. £325. 089283 4196 (Kent).

SINGER FREESTYLE 2331 ELECTRONIC, double bed, intarsia, garter carriages, table, books, little used. £500. 081-698 8142.

FOR SALE

BROTHER SINGLE BED colour changer KHC-820, unused. £50. 0273 477437 evenings (Nr. Brighton).

KNITMASTER 700KL, lace carriage, built-in Knitradar, new **SRP60N ribber**, £410. 081-300 4209 (Sidcup).

KNITMASTER 360K, complete with ribber, lace carriage, punchcards, instruction books, plus extras. Excellent condition. £400. 0222 732826 (Cardiff).

KNITMASTER 155 CHUNKY. Punch-card knitter with ribber, many extras, intarsia carriage, yarn brake, punchcards, books etc. Excellent condition, boxed. £475 ono. 0272 833909 (Bristol).

PASSAP DUOMATIC S, colour changer, Deco, punchcards. £320. 081-428 6406 (Middx).

FOR SALE

TOYOTA KS901, with table, lace carriage, punchcards, punch, tape course plaiter books, wool, patterns, vgc. £189 ono. 0742 683863 (Sheffield).

BROTHER KH860, with ribber and table. £350. 0268 732683 (Essex after 5pm).

PASSAP DUOMATIC 80, Deco, four colour changer, excellent condition. £450 or exchange Singer 2331. 0252 835293 (Surrey).

SINGER 2310 ELECTRONIC. Double bed, books, tapes, garter carriage, pattern driver, just completely serviced. £350, no offers. 071-624 3602 (London).

KNITMASTER CHUNKY 155, plus ribber, plus Knitradar, vgc. £425. 0202 431252.

FOR SALE

BROTHER KH910 ELECTRONIC knitting machine. Almost brand new, plus wool winder, cones of wool, pattern books. £400 ono. 081-651 5780.

PASSAP DUO 80. Four colour changer, Deco, good condition. £450. 0233 860602 (Ashford, Kent).

PASSAP 6000, pattern books, £950. **U100**, £50. **Tricofit**, £110. **Hague Linker**, £120. **Singer Magic Press**, £80. 0823 665727 (Somerset).

BROTHER 836, table, punchcards, punch, lace carriage. As new. £195. 0225 832859 (Bath).

SINGER 2310 ELECTRIC MEMOMATIC. Table, tapes, intarsia carriage. £350. 0242 228513 (Cheltenham).

TOYOTA KS858. Lace carriage, punchcards, ribber, table, books, wool winder. £275. 081-866 3539.

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To: Advertising Department, Machine Knitting Monthly,
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Print your advertisement clearly, one word per space, minimum of ten words.

Remember that only the words written in the boxes will appear in the magazine. One word only in each box - postcode is one word and STD code and telephone number counts as one word. Area and telephone number counts as two words.

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Cost of words (single insertion) £ p I wish to pay by Access/Visa, please charge to my account

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Signed Signed

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COMPETITION

Bob Daw

We are 5 years old! HELP US CELEBRATE enter our ★ **5 PRIZES** ★ competition

PRIZE 1 SILVER REED SK280
Punchcard machine – value **£299**

PRIZE 2 HAGUE LINKER
Hand linker – value **£209**

PRIZE 3 BRAMWELL YARNS
Your choice to the value of **£100**

PRIZE 4 B.S.K. CALCUKNIT
Design aid – value **£69**

PRIZE 5 HERTFORDSHIRE KNITTING CENTRE
Knitting machine lamp – value **£54**

Yes it's our birthday and we are looking forward to the next five years but Bob Daw, just to be contrary, is looking backward with this month's brain teaser. Either way there are five super prizes to be won so if you want to be lucky, it's back to completing your entry then you can forward your postcard to us.

4 LETTER ANSWERS
MANUFACTURED
SKETCH

M ____
D ____

CHEESE
CONSTITUENCY

E ____
W ____

5 LETTER ANSWERS
ELEGANT
SATAN
MAJESTIC
SEND

S ____
D ____
R ____
R ____

VEHICLES
EXISTED
DRINK
STOPWATCH

T ____
L ____
L ____
T ____

6 LETTER ANSWERS
RECOMPENSE

R ____

STORAGE UNIT

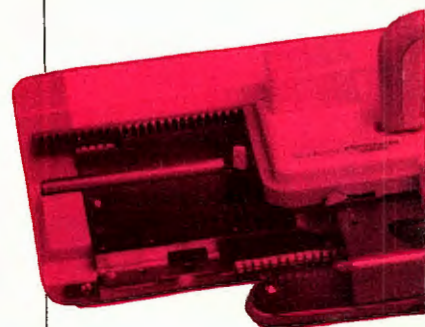
D ____

8 LETTER ANSWERS
ACCENTED

S ____

SWEETS

D ____



LOOKING BACK

Whoever it was who fashioned our native tongue into the most sophisticated language devised by man and perfected by woman – deserves our unstinted thanks.

Those thousands of words based upon a mere count of twenty six letters: what permutations there have been, what wondrous imagination, a rich bequest to the etymologist.

Not surprising then, that some of our words reveal another when spelled in reverse order: POTS becomes STOP, KNITS becomes – well, we won't go into that.

But you get the drift, so why not try your palindromic eye on this month's extra special five-prize competition.

Generous to the extreme, Machine Knitting Monthly gives you clues which are essentially synonyms to the answers and also the first letters to those answers. Send your postcards please to reach our postbag by April 30th and the first five correct entries will really have something to look forward to.

COMPETITION RULES

1. Only one entry per postcard will be accepted. You should send your postcard to April Competition, Machine Knitting Monthly, 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR.

2. This competition is open to residents of the U.K. only, except the employees of Machine Knitting Monthly, the magazine's typesetters, printers, distributors, employees of this month's competition sponsor and their relatives.

3. The closing date is 30th April 1991. Entries received after that date will not be considered and no responsibility can be accepted for entries lost or delayed in the post.

4. No cash alternative will be offered.

5. The winners will be the first correct entries drawn from our postbag after the closing date.

6. The winners will be notified in writing and the result will be published in a future issue of Machine Knitting Monthly.

7. The Editor's decision is final and no correspondence will be entered into.



1

SILVER REED

MORE ABOUT THE WONDERFUL PRIZES

SILVER REED SK280 is a 24 stitch punchcard machine with 200 standard gauge needles. The stitch range includes tuck and slip, punch lace, tuck lace, weaving, Fair Isle and single motif knitting. All these and the cast-on are automatic and can be selected at the touch of a button. The machine retails at around £299. For further information contact Silver Knitting Machines Ltd., (Willow) Unit 1, 10 Wandle Way, Willow Lane Trading Co., Mitcham, Surrey CR4 4TE. Tel: 081-646 2244.

HAGUE LINKER The prize is the hand operated version of this invaluable machine which makes light work of seams and a really professional job of joining collars, welts or bands. Included is a point guard, ring measure and a booklet by Diane Bennett on getting the best from your linker. An electric version is also available. Further details from Hague Linking Machines, Mile End Road, Colwick, Nottingham NG4 2DW. Tel: 0602 870031.

3 Bramwell CHOICE · YARNS

BRAMWELL YARNS The prize lets you loose with £100 to spend on the Bramwell yarn range. It is too wide to describe in full but you'll be spoilt for choice. There are super four plys; Artistic is cotton-look acrylic, Roseknit is superwash wool. Finer yarns include the ever-popular Hobby with the silky finish, Duo-Magic,

the acrylic for your Duomatic machine and metallic threads to make any yarn sparkle. There are yarns for your chunky machine too and the address for information is F. W. Bramwell & Co. Ltd., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU. Tel: 0282 79811.

B.S.K. The CALCUKNIT is a clever calculator to assist in your own knitwear designing. Working from your tension swatch and measurements, it helps you plan out the pattern for the style you have chosen. Just one of dozens of great ideas and accessories to be found at B.S.K. If you would like a free copy of their 24 page catalogue or their prices for machines, give them a call. B.S.K. Ltd., Murdock Road, Bedford MK41 7LE. Tel: 0234 217096.

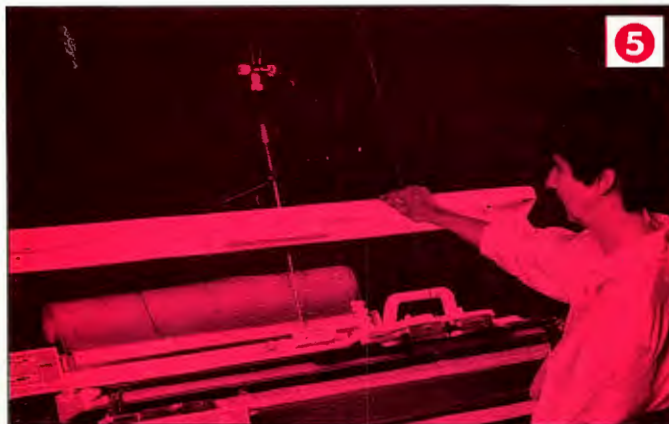
4



2

HERTFORDSHIRE Knitting Centre. The prize is a Viceroy De-Lux lamp which throws light across the whole needlebed of a knitting machine. The height and tilt can be adjusted to make it exactly right for you and it will fit

most cabinets and tables. For further details of the lamp and the many other machines and products stocked, contact the Hertfordshire Knitting Centre, 26 The Stow, Harlow, Essex CM20 3AN. Tel: 0279 422282.



5

BEST SELLERS

FROM THE BRAMWELL BOOK RANGE



Bramwell are leading UK suppliers of pattern books and coned yarns for machine knitting which are all available at your local stockist. Both the illustrated patterns shown here are from Bramwell's Suit Yourself Book 2.



Bramwell

CHOICE · YARNS

FW. Bramwell and Co. Ltd., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington, BB5 5TU. Tel: (0282) 79811

U.S.A. Sole Importer: Bramwell Yarns, P.O. Box 8244, Midland, Texas 79708 U.S.A.
 Canadian Sole Importer: Westrade Sales Inc., 2711 No. 3 Road, Richmond B.C. V6X 2B2, Canada.
 Australian Sole Importer: Elna Sewing Centre/Tessa B Knits, 98a Norma Road, Myaree, Fremantle, W. Australia.
 Nederlands excl. importeur: Empisal Breimachine Imp. Ned., Molecatenlaan 8a, 7339 LM Apeldoorn, Holland.



This second book of 20 imaginative suit and dress patterns makes you look and feel great for any occasion. 44 pages, 20 in full colour, complete with punchcards, diagrams and comprehensive instructions



A delightful collection of clever motif and border designs. This successful series of books each has 36 pages in full colour and also contains basic patterns.



The basic book for beginners to machine knitting. The patterns are written in chart form and include all the shapes you need to knit a complete set of classic knitwear for all the family.



These 22 easy-to-follow patterns with very simple shapes are ideal for the inexperienced knitter. Although produced for the Swissknitter machine, the patterns are suitable for most other machines.